

American Art News

VOL. XX. No. 11—WEEKLY

NEW YORK, DECEMBER 24, 1921

Entered as second class mail matter,
N. Y. P. O., under Act of March 3, 1879.

PRICE 15 CENTS

FRENCH DEPUTIES REVOKE PACCA LAW

Abrogate Notorious Measure That Restricted Exportation of Works and Stifled Art Trade All Over the World

(Cable to *The AMERICAN ART NEWS*)
PARIS—The French Chamber of Deputies has voted to abrogate the notorious Pacca Law, passed in August, 1920, which placed restrictions on the exportation of works of art and imposed a duty of from 15 to 25 per cent. on such works as were allowed to leave the country.
—M. C.

"Art circles and private collectors ought to rejoice at the news," said Felix Wilderstein, of the Wildenstein Galleries, when told of the action of the Chamber of Deputies. "The effects of this revocation will be far-reaching. This action has to be approved by the Senate, which, no doubt, will do so soon. The revocation will make it possible to export paintings and works of art without having to present them before a commission prior to their leaving the country. The government can exercise no more the right to stop their exportation. This sales tax of 10 per cent. alone will have to be paid to the government."

"The lifting of this ban will make it possible again to bring to this country, without any difficulty, the fine French works of which France is so justly proud. It takes away the vexatious custom house examination, which was prevalent under the old law, and which was the source of so much trouble to the French importers owing to the arbitrary methods with which the goods were examined and their values appraised."

"The example of Italy with its Pacca Law should have been a fair warning to French legislators, for Italy, where importation of art diminished for almost one hundred years, is practically stripped of works outside of those in museums and public collections, for the majority have been smuggled out, and none, of course, have been replaced by others."

"Because of this action, Paris will remain the art market of the world, as it has been heretofore, and other countries will benefit from the inspiration of French art."

Brussels to Have Palace of Arts

for Free Exhibitions of Pictures

BRUSSELS—The mayor of Brussels has made a suggestion according to which artists will no longer be dependent upon dealers for quarters in which to display their works at heavy rentals. His idea is that an association be formed for the construction of a building which may also serve for musical and other events, the land being bought by the town, the cost of the plans being met by the state, while the remainder of the expenses would be defrayed by contributions.

A position has already been selected, below the rue Royale, facing the rue Ravenstein, the rue de la Bibliothèque and rue Terarken.

[Editor's Note.—The above plan of the mayor of Brussels coincides exactly with the plan of the League of New York Artists for a great exhibition building in New York.]

Picture by Herri met de Bles

Acquired by the Dresden Gallery

DRESDEN—The gallery in Dresden has just acquired a picture by the well-known master of the XVI Century, Herri met de Bles. It is a small, well-preserved canvas. Since it has become known that a picture in the "Pinakothek" in Munich, bearing the name of this master, was not a real work by Herri met de Bles, a large canvas in the Dresden gallery, "Merchant and the Monkeys," was the only work in Germany known to be his.

This new acquisition, an interesting addition to the stock of old pictures from the Netherlands in the Dresden gallery, represents "St. John Preaching," and is especially characteristic through the beautiful painting of the landscape. The depth of the coloring, the ease and grace of the brushwork, give it a special charm, reminding one of the masterpieces of the preceding century.
—F. T.

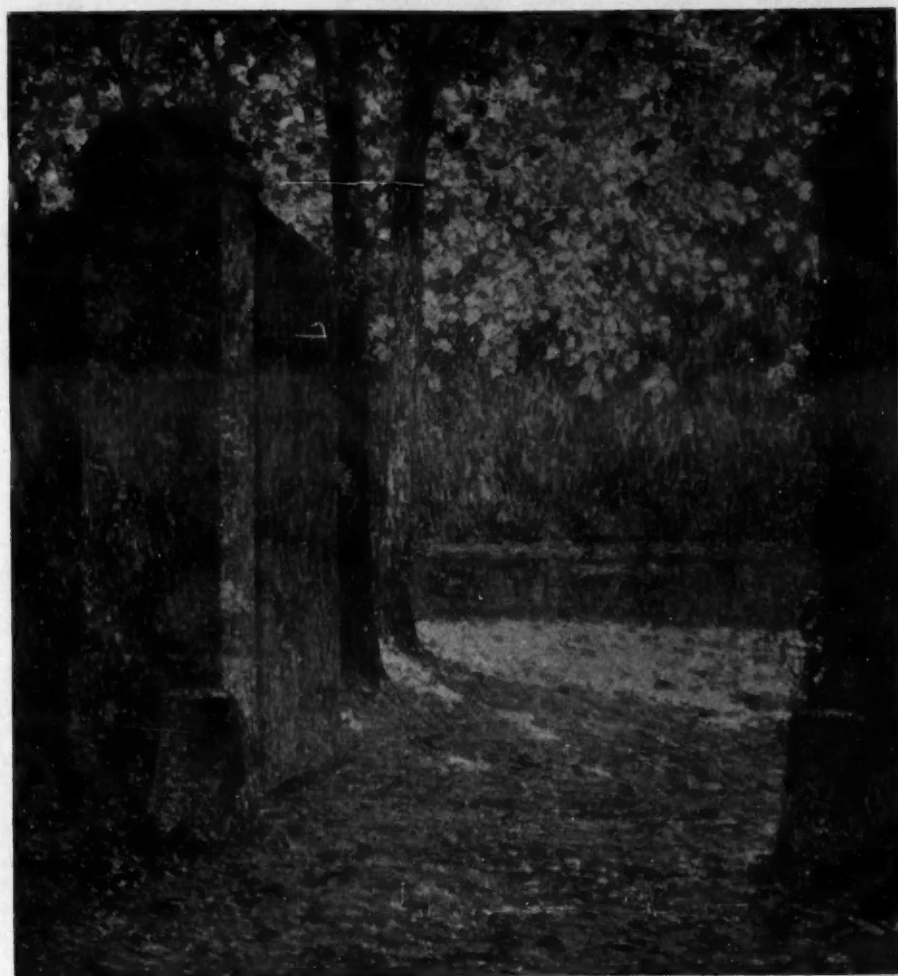
Gifts to the National Gallery

WASHINGTON—The National Gallery of Art has recently received a number of valuable gifts, among which are "Water Carriers," by Frank Duveneck; "Mrs. Hawkins and Family," by Sir William Beechey, and "Rome and the Campagna," by Richard Wilson, presented by the Rev. F. Ward Denys.

Bequeaths School to Barcelona

BARCELONA—The sum of 500,000 pesetas has been bequeathed to the town of Barcelona by D. Augustin Manzano for the foundation of a School of Fine Arts, together with a collection of old engravings of great value.

Mrs. Harrison Acquires Superb Le Sidaner



"LA PORTE DU PARC"
Courtesy of Mrs. LaGrave Harrison

By HENRI LE SIDANER

Mrs. LaGrave Harrison, New York collector, recently acquired Henri Le Sidaner's "La Porte du Parc" at the Georges Petit Galleries in Paris. This work was her choice of three eminent examples by the famous French landscapist. The painter has taken his subject from the heart of the park at Versailles, half way between the Grand Trianon and the Petit Trianon. The gate, standing open between two great posts, is green with moss and of the two slender trees on the far side of it, one is dark in the shadow while the gold leaves of the other gleam in the sun.

On the ground the carpet of leaves, in the shadow of the foreground, is neutral in tone, becomes shot with warmer glints in the check-

ered shade of the trees, and finally, in one luminous patch of sunlight, is radiant with gold. Beyond the leaves a still stream repeats in blue and green the reflection of a screen of dense foliage in which not a tree trunk is visible.

The picture is suffused with a light so luminous that it glows even in a partially darkened room. A poetic quality is manifested in the feeling of peace and unbroken stillness which gives it the emotional appeal so peculiarly French.

Though the painting is pervaded by a sense of calm it does not lack vibration. The atmosphere quivers with sunlight and the golden leaves in the foreground seem to flutter ever so gently against their opalescent background of blue-green.

MATHER WOULD SHUT ALL THE ART SCHOOLS

"Don't Let Boys Spend Years in Useless Work," He Advises an Audience at the Art Alliance in Philadelphia

PHILADELPHIA—Artists, critics and laymen attending the Art Alliance lectures this year had barely recovered from the shock of George de Forest Brush's attack on Rodin as "a degenerate brute," when they received their second violent surprise in Frank Jewett Mather, Jr.'s, flaying of American art schools last week.

In the course of a symposium at the close of his talk Mr. Mather asserted that the best thing that could happen to American art would be the closing of all the art schools in the country for twenty years. He excepted the crafts schools from this category, and added that he considered the trade of a painter of pictures best learned by association with a master in his studio.

"Don't let the boys spend years in useless work," he concluded. "Let them paint frames or do anything useful; if they are going to be painters, they will paint in due time. It is as foolish to attempt to teach them to be artists in an art school as it is to force them to study Latin and Greek."

Mr. Mather is Marquand professor of art and archaeology in Princeton University. He studied in Berlin and Paris after completing his studies in the United States. He is the author of "Homer Martin, Poet in Landscape."
—B. D.

Belgium Makes Courtens a Baron

BRUSSELS—The title of Baron has been conferred on the distinguished painter, Franz Courtens.

THE EDWARD TUCKS ONCE MORE HONORED

City of Paris Bestows a Gold Medal on Pair of Americans Who Did Not Give Their Art to Concord, N. H.

PARIS—The city council of Paris on Monday of this week passed a vote of thanks and awarded a gold medal to Mr. and Mrs. Edward Tuck, of the United States of America, who have resided for many years in Paris, for the recent gift of their great art collection to the city.

[Editor's Note.—The city of Concord, N. H., original seat of the Tuck family, expected the gift of the big Tuck art collection, and, acting on Mr. Tuck's representations, had actually drawn plans for a museum and set boards for the excavations. The Tuck fortune is derived from America.]

Percy Muncey Paints a Harding

Group for Senator Frelinghuysen

Percy Muncey's recent portrait of President Harding which he painted from life at the White House, Washington, D.C., will soon be placed on view at the Reinhardt Galleries.

At his studio in the Holbein, Mr. Muncey is now painting a group portrait of President Harding signing the German peace treaty. Sketches for the work, which comprises several figures, including Senator and Mrs. Frelinghuysen, their children, Senator New and Senator Gillette, were made at Senator Frelinghuysen's home at Raritan, N.J., where the signing took place while President and Mrs. Harding were guests there. The commission comes from Senator Frelinghuysen, who has ordered two versions of the subject, one of which is to be a gift to Mrs. Harding.

CHICAGO OUTDRAWS, OUTSELLS NEW YORK

Institute's Thirty-fourth Annual Attracts 103,562 Visitors in Same Period That Academy and Metropolitan Get 99,680

The figures for attendance and sales at the winter show of the National Academy of Design in New York and at the thirty-fourth annual exhibition of American paintings and sculpture at the Chicago Art Institute are rendered interesting by comparison. They demonstrate that both by attendance and by purchases the people in the lakeside city showed themselves much more interested in art than the New Yorkers did.

Chicago's annual lasted thirty-eight days, or from November 3 to December 11, inclusive, and there was an attendance at the Institute in that time totaling 127,204. But as the Academy's display continued for only thirty days, or from November 19 to December 18, inclusive, it is fair to make a comparison for an equal period in Chicago, and so *THE AMERICAN ART NEWS* asked its correspondent to send the figures for the first thirty days of the exhibit there.

Another important thing had to be considered, and that is the fact that the Academy's show is held in its own exhibition rooms, while Chicago's annual is held at the Art Institute, where many people would go to see the permanent collections whether there were a special show or not. Therefore, the figures for attendance both at the Academy and at the Metropolitan Museum were obtained for the period of thirty days.

These comparative figures reveal that 15,120 visitors were recorded at the Academy during its show, and that during the same period 84,460 went to the Metropolitan, making a total of 99,680. At the Chicago Art Institute during the first thirty days, or from November 3 to December 2, inclusive, the total attendance was 103,562. Therefore the Illinois metropolis, with about half the population to draw upon that New York possesses, independent of Brooklyn, which has a museum of its own, attracted 3,882 more visitors to its annual and permanent exhibitions than New York drew to its annual and permanent exhibitions.

In sales as well as in attendance Chicago leads. The total realized there from the sale of paintings and sculptures was \$20,045, all within the first thirty days. At the Academy the total sales were \$12,350, including about \$450 for black-and-white drawings, such sales not being included in the Chicago figures.

In Chicago the paintings sold included "The Model," by Leopold Seyffert; "The Dancing Lesson," by Cecilia Beaux; "Mount Lovell," by Chauncey Ryder; "Market Day, Concarneau," by Dixie Selden; "Pastoral," by Eugene F. Savage; "By the Window," by Frank H. Desch; "California Sycamores," by Aaron E. Kilpatrick; "Adobe House," by Laura van Pappelendam; "Rag Pickers," by Robert Spencer, and "Miss McFadden," by Abram Poole; and the sculptures, the bust of Frank Duveneck, by Charles Grafly; "Music," by Herman M. Linding; "Brittany Girl's Head," by Lucy Perkins Ripley; "Allegresse," by Besie Potter Vonnoh, and "Mother and Baby," by Katherine Beecher Stetson.

The Friends of American Art purchased the works of Leopold Seyffert, Cecilia Beaux, Chauncey Ryder, Eugene F. Savage, Abram Poole and Charles Grafly to add to the permanent collections of the Institute.

The Academy's sales of paintings included "Fall Round-Up," by Carl Rungius; "Repose of Evening," by Ben Foster; "Forest Primeval," by Charles S. Chapman, and "Wilton Hills," by Roy Brown, all bought through the Ranger fund, and Chauncey Ryder's "Old Road to Deering," Arthur Spear's "The Sunrise," Murray Bewley's "The Invalid," Helen McCarthy's "Harlequins of the Garden," and Dorothy Ochtman's "The T'ang Jar."

Five casts of "Señorita Hootch," the humorous but beautiful little bronze by Alfred Lenz, were sold at \$200 each.

Morgan Catalogues Are Feature

of Blanche Halleck DePuy Auction

A series of eight volumes of the famous J. Pierpont Morgan catalogues is a feature of the Blanche Halleck DePuy sale, to be held at the Anderson Galleries, Wednesday evening, January 18. Seven of these catalogues have never before appeared in the auction room. All of Mr. Morgan's catalogues were privately printed, for presentation only. The DePuy collection includes Chinese porcelains, manuscripts and early printed books, jewels and precious objects of Art, the Aldines and other books.

DEMOTTE

8 East 57th Street
NEW YORK

27 rue de Berri
PARIS

ANCIENT ART

GOTHIC SCULPTURE
PRIMITIVES
TAPESTRIES
GOTHIC IVORIES

GREEK SCULPTURE
PERSIAN MANUSCRIPT
FURNITURE of
the MOYEN AGE

P. & D. COLNAGHI & CO.

(Established 1780)

Publishers by Appointment to King George



Paintings, Drawings, Engravings,
Etchings, Lithographs, Woodcuts,
by the Old and Modern Masters

Experts, Valuers, Publishers
GALLERIES

144-145-146, NEW BOND ST.,
LONDON, W. I.

Cable Address, Colnaghi, Wesdo, London

LEGGATT BROTHERS

By appointment to H. M. King George V.
His late Majesty King Edward VII and
Queen Victoria

Pictures, Drawings and Engravings
30, ST. JAMES STREET, S. W. 1
and 62, CHEAPSIDE, E. C. 2, LONDON



W. H. HAYNES

SPECIALIST IN
FURNISHING-FABRICS
DECORATIONS, ETC

25 & 26, SPRING ST. LONDON, W.2

ARTHUR GREATOREX

Fine Art Dealer

Publisher of Modern Original
Etchings and Mezzotints

14 Grafton St. London, W.

Early Chinese Art

IMPORTANT EXAMPLES OF

Old Chinese Porcelain
Early Chinese Sculptures and Pottery
Rare Persian Faience

IN THE GALLERIES OF

Parish-Watson & Co. Inc.

560 Fifth Avenue New York



Portrait of a Gentleman in brown coat, red vest and
white stock. (25x18). By T. Gainsborough, R.A.
Cables: (Carrolling London) A.B.C. Codes—5th and 6th Editions

THE CARROLL GALLERY

10, George Street, Hanover Square, LONDON, W. I.

EXQUISITE ART OF C. J. COLLINGS SEEN

Jewel-like Subjects Done by English
Artist in Canadian Rockies Lead to a
Comparison with Turner's Pictures—
Other Shows

It seems impossible to write of the art of Charles John Collings, whose water colors are on view at the Fearon Galleries, 25 West 54th St., until January 5, without a comparison with Turner, who did for the Swiss Alps what this artist has done for the Canadian northwest. The same jewel-like quality of coloring is evident in both, and the same exquisite refinement and delicacy. Since 1910 Mr. Collings has lived in the heart of the country which he paints and the first exhibition of his work since that time took place in London last summer.

The suggestion of infinite distance and the capturing of the very spirit of vast solitudes are evident in such a study as "Early Morning in the Gold Range." He is especially successful in painting rivers half filled with snow, as in "Melting Drifts," or blue waters tossed into foam behind a ship, as in "The Wake." "Niagara Falls" is painted, not in the conventional manner, but from above, with fine mists rising over the edge of the cataract.

"Pines Amid the Mountains" embodies the blue of a distant range, deeply vivid, and a group of pines treated with a decorative skill that recalls the work of the Japanese. Among all these, one English scene, that of "Weaver's Mill, Canterbury," is of an entirely different beauty, with its mellow walls and red roofs providing a rich reflection for the very still water.

Paintings by Eleven Artists

Modern American art finds adequate representation in the exhibition which the Galerie Intime is holding until January 5. The number of participants, eleven, insures diversity of subject, and the names of the artists themselves promise variety in approach and technique.

"Arcady," by Max Bohm, is full of warm sunlight on nude figures. The young mother in the foreground who holds her child in her arms is presented with mastery of line and in flesh tones notable for their living warmth. A landscape by Chauncey F. Ryder, "Equinox Mountain," is rich in the hazy blue of the distant peak which completely dominates the picture back of a line of tall and widely spaced trees. Charles W. Hawthorne's "Evelyn Chambers" is a vivacious child who sits among the rocks by the sea in a dress of brilliant blue whose color is repeated in a glimpse of the water in the distance.

In "Her Ladyship," Karl Anderson paints a little girl whose charming arrogance is assumed to carry out some game of "make-believe."

THOMAS AGNEW & SONS

PICTURES and DRAWINGS
BY THE OLD MASTERS

and

ENGRAVINGS

LONDON: 43, OLD BOND STREET, W. 1.

PARIS: 22 PLACE VENDOME

MANCHESTER: 14 EXCHANGE STREET

"The White Mantle," by Hobart Nichols, is a winter scene with a stream winding through the snow which in the background is given a rosy glow in the sunlight, while in the foreground is a cold blue in the shadow. In George Elmer Browne's "Slave Market," the rich color of the east provides a setting in which the nude figure of the slave girl gleams like a pearl.

Among the Indian pictures by E. Irving Couse, "The Ambush" is interesting in color, with its glimpse of pale blue-green water and white fluttering birds just around the rocks which hide the hunters, an Indian and his small son. The white horse that provides the title for John Noble's picture is a powerful creature whose struggle to pull a sail boat out of the water is presented with marked individuality. "Green, Lavender and Gold," by Spencer Nichols, outlines the delicate profile of a girl dressed in pale green against a background of lavender. The giant trees of the northwest find in Charles S. Chapman an interpreter who understands their decorative value. "Through the Birches," by G. Glenn Newell is suffused with sunlight, which falls on a stream where three cows have come to drink—a picture invested with the quiet and warmth of a summer day.

Special Exhibition of Nudes

An exhibition of nudes by contemporary Americans and prints and drawings by American and foreign artists are shown at Mrs. Sterner's Gallery, 22 West 49th Street, until January 14.

Among the nudes, George Bellows presents an interesting composition in a half reclining figure with a black scarf slipping from her shoulders, who rests on a couch before a window with partly raised shade. Pale flesh tones and radiant gold hair against a background of delicate blue, with a jar of gold fish for a focal point of color, are presented by Albert Sterner with light and delicate charm. The back of the red-haired girl who is Robert Henri's subject is painted in a glowing light which lifts subtle curves into warm relief. Leon Kroll's small study is also of a back, showing a girl stretched at full length. Gardner Hale's fresco is rhythmic as to line and decorative as to color.

The lithographs and etchings include the work of Albert Sterner, George Bellows, Ernest Haskell, William Auerbach-Levy, William Zorach, Bolton Brown, Diederich Hunt, William Meyerowitz, Eugene Higgins, John Sloan, Arthur B. Davies, Everett Shinn, Saul Baizerman, Fletcher White and Hayes Miller. Sketches in crayon are by George Hart, in water color by Owen Merton, and in a combination of the two by Reginald Marsh. Several monotypes by Christine Chaplin are shown.

Drawings by Modern Masters

The catalogue of drawings by modern masters at Scott and Fowles, until January 1, includes a number of celebrated names. Burne-Jones is represented by a series of four, typifying the seasons of the year, and also by a

(Continued on page 10)

HENRY GRAVES, GOODEN & FOX, LTD.

Established 1752

Engravers by appointment to
Their Majesties The King and Queen
and
H. R. H. The Prince of Wales.

PAINTINGS—Mezzotints in colour
ORIGINAL ETCHINGS—WATER COLOURS

60, & 61, New Bond Street
LONDON, W.

Bromhead, Cutts & Co., Ltd.

Dealers in

PICTURES, PRINTS and DRAWINGS

By Old and Modern Masters

Publishers, Agents and Valuers

18 CORK STREET, LONDON, W. 1.

Telegram: Bromcutts, Reg. London. Phone Gerrard 8637

GUTEKUNST & KLIPSTEIN

Bern, Switzerland

ORIGINAL ENGRAVINGS AND ETCHINGS BY

Durer, Rembrandt and all Old Masters
M. Bone, McBey, Cameron, S. Haden,
Meryon, Whistler, Zorn, etc.

Catalogues on Application Telegram: Artus-Bern

THE LEICESTER GALLERIES

Leicester Square - LONDON

ERNEST BROWN and PHILLIPS, Proprietors

Etchings by Whistler, Zorn, Meryon and other
Masters. Fine Drawings—Old and Modern
Exhibitions of the Best Modern Art

FRENCH GALLERY

WALLIS & SON

PAINTINGS

120, PALL MALL, LONDON, S. W. 1.

LONDON PARIS FLORENCE ROME

Hudson Forwarding & Shipping Co.

Incorporated

Custom House Brokers

and Forwarding Agents

17 STATE STREET, NEW YORK, U. S. A.

Telephone Bowling Green 7850

We specialize in clearing through Customs

ANTIQUES, WORKS OF ART, PAINTINGS, etc.

We have excellent facilities for handling shipments to

or from all parts of the world

SPINK & SON, LTD.

Ancient Coins, etc.

16, 17, & 18, PICCADILLY, LONDON, W. 1

GREEK & ROMAN COINS

COINS & MEDALS of the RENAISSANCE

ANGLO-SAXON COINS

FINE ENGLISH COINS

Newcomb-Macklin & Co.

Picture Frame Makers

233 Fifth Ave., New York

STOCK FRAMES

always on hand for

OIL PAINTINGS
PORTRAITS and
WATER COLORS

in all regular sizes, 8x10 to 50x60

Beautifully toned and finished

FOR IMMEDIATE DELIVERY

NO WAITING - - NO DELAY

At Lowest Prices

Art Galleries, Salesroom and Factory
State and Kinzie Streets, Chicago

HOWARD YOUNG
GALLERIES
Important Paintings by
AMERICAN and
FOREIGN MASTERS
620 Fifth Avenue
at Fiftieth Street
NEW YORK

Established 1846
M. KNOEDLER & CO.
556-558 Fifth Avenue, New York
ETCHINGS
by
AUGUSTE LEPÈRE
15 Old Bond Street LONDON
17 Place Vendome PARIS

ARTIST "VETS" PLAN NATIONAL SOCIETY

Chicago Group, After Successful Auction, Issues Call for Association to Include Men Who Served in All Wars

An organization to be known as the War Veterans' Art Association, to include artists who served in the Civil and Spanish wars as well as in the World War, may be the outgrowth of a recent auction sale in Chicago of the works of disabled veterans who are artists. The sale took place at the Congress Hotel, and more than forty pictures were sold, the enterprise being aided by operatic stars and leaders of the social world.

Charles Overall is chairman and W. E. Wilson secretary and treasurer of a tentative Veterans' Art Association, which has about 200 members and which has been given an exhibition room in the Chicago establishment of Lyon & Healy. These men would like to hear from veterans of all American wars in any part of the United States who may be interested in their plan for a national association. Elsie Janis and other theatrical folk have said that they will hold a benefit performance for the artist veterans.

At the sale in the Congress Hotel the evening's program opened with a song by Marjorie Maxwell, Forrest Lamont and Edwourd Johnson, of the Chicago Grand Opera Company. Mrs. Alexander McKinlock, a society woman whose only son gave his life to his country, introduced the singers. Anna Pavlova and Elsie Janis came after theatre hours, and they and well-known men who had served in the late war helped to arouse interest among the purchasers.

One hundred and twenty-five paintings by thirty-four artists were on view. Robert B. Harshe, director of the Art Institute, and David Adam, president of the Palette and Chisel Club, helped as auctioneers. Among the art dealers who gave assistance were J. W. Young, W. V. O'Brien and E. S. Barrie.

C. T. LOO & CO.
34 Rue Taitbout . . . Paris
557 Fifth Ave. New York

**Chinese
Antiques**

BRANCHES
SHANGHAI PEKIN

Messrs.
PRICE & RUSSELL
AMERICAN PAINTINGS
TAPESTRIES and
WORKS OF ART
FERARGIL
607 Fifth Avenue New York

HEALY PICTURES HUNG IN BROOKLYN MUSEUM

Twenty Canvases, Including Primitives and Modern Masters, Are Presented in Accordance With Patron's Bequest

Paintings valued at some hundreds of thousands of dollars have been turned over to the Brooklyn Museum, in accordance with the bequest of the late A. Augustus Healy, former president of Brooklyn Institute.

Twenty valuable canvases, including primitives and works by modern masters, are among the gifts. Some had been exhibited in the museum as loans. All have now been hung in the galleries, associated with the twenty-five pictures donated by Mr. Healy before his death. The works in the bequest comprise:

"St. Jerome," by Gentile Bellini; "Madonna and Child with Female Saint," Boccaccio Boccaccio; "Roman Landscape," Arnold Boecklin; "Statue of Colleoni near Santi Giovanni e Paolo, Venice," Canaletto; "Lucretia," Lucas Cranach, the elder; "Portrait of Catellanus Trivulcius," Bernardino dei Conti; "Laughing Fisherwoman," Frans Hals; "The Danger Signal," Josef Israels; "After the Storm," Jacob Maris; "Plowing," Mauve; "The Chateau," J. F. Millet; "Christ's Ascension," Rubens; "Portrait of A. Augustus Healy," John S. Sargent; "Dolce far Niente," Sargent; "Landscape," Sisley; "Under the Trees," Steer; "Sketch for an Altarpiece," Tiepolo; "Madonna and Child, Saint Catherine and Saint Sebastian," ascribed to Palma Vecchio; "Portrait of a Woman," Bartolomeo Veneto, and four miniatures of the Evangelists by an unknown artist.

Among the paintings previously presented are works by Giulio Clovio, Canaletto, Piranesi, Taddeo Gaddi, Jordaens, Jan Steen, Sir Martin Shee, Isaac Israels, Daubigny, Annie S. Swynerton, and the "Portrait of Whistler," by Bordini.

Competitions Open for Fellowships in the American Academy in Rome

The American Academy in Rome announces its annual competition for fellowships in architecture, sculpture and painting. Each is for a term of three years, with a stipend of \$3,000. Studies and residence at the academy are provided free of charge and board at cost. The competitions, which will be held in various institutions throughout the country and will probably begin in late March or early April, are open to all unmarried men, citizens of the United States. Entries will be received until March 1.

Any one interested should apply for detailed circular of information and application blank to Roscoe Guernsey, executive secretary, American Academy in Rome, 101 Park Avenue, New York.

HERRIMAN TREASURES GIVEN TO BROOKLYN

Aged American Connoisseur, Who Lived in an Ancient Roman Palace, Left His Main Art Works to City of His Birth

Paintings and art objects estimated to be worth hundreds of thousands of dollars, by some connoisseurs as much as \$1,000,000, were left to the Brooklyn Museum by William H. Herriman, who died in Rome several years ago. The gifts will probably not be ready for public view before next spring. The Metropolitan Museum received valuable primitives, by Gabriel Metsu and other noted artists, in the same will, and has already installed them, but the gifts to the Brooklyn Museum have only recently arrived.

Mr. Herriman, who was past eighty when he died, had lived for many years in an ancient palace in Rome, where he surrounded himself with works of art, purchased with the immense fortune he made in the grocery business in New York. He was born in Brooklyn and his early associations were mainly with Brooklyn people and scenes, and his bequest to the Museum there was much greater than to the Metropolitan.

William Henry Fox, director of the Museum, says that the paintings comprise works by Millet, Fromentin, Boudin, Bréton, Daubigny, Dupré, Deschamps, Diaz, Courbet, Frère, De Vrient, Clays and Rico. The Millet is "The Shepherd," the Fromentin is "The Reapers," the Boudin "The Lay Sister," and the Clays a marine. Venetian glass, rare wood carvings, bronzes of Greek and Roman origin, statues and figurines, art objects from the Orient and a remarkable array of furniture and silver pieces, some dating back to the Renaissance, are included.

Not only was Mr. Herriman a purchaser of ancient and modern art works by European artists, but he bought liberally of American works. All of his American paintings and sculptures were left to the American Academy in Rome, except several pictures by Elihu Vedder, which are among the gifts to the Brooklyn Museum. His fine library was also bequeathed to the American Academy.

Geneva Society to Honor Hodler

GENEVA—A society has been formed to honor the memory of Ferdinand Hodler and to aid in popularizing his work. Included in the committee are James Viebert, Cuno Amiet, W. Russ Young and Dr. J. Widmer.

Rops Drawings in Brussels Sale

BRUSSELS—A collection of drawings by Félicien Rops, belonging to Dr. O. Mascha of Vienna, will be put up for auction at the end of December in the Georges Giroux galleries.

PUBLIC MUST PAY TO SEE WALLACE ART

British Treasury Cuts Down Collection's Budget, So Cash Days Are Added and Three Galleries Have to Stay Closed

LONDON—The pictures in the Wallace Collection took off their glasses and charged five shillings entrance fee on the day that the great picture gallery, reglazed and fireproofed, reopened after its wartime seclusion. The Treasury having reduced the Collection's budget by twenty per cent., it has been obliged to take a more commercial view of things, add two more paying days a week, and close three of its new galleries.

The public does not know whether it stands on its artistic head or on its aesthetic heels. One moment it is being cajoled to visit the museums by the bribe of free lectures and guides and specially arranged exhibitions, the next it is being discouraged by the imposition of fees and the reduction of exhibits on view.

Flanagan's Verdun Medal Approved

WASHINGTON—President Harding approved the design of the medal which he was authorized by Congress to present to the City of Verdun. John Flanagan of Newark, N. J., was selected by the Commission of Fine Arts to execute the work. One side represents two struggling giants and the reverse Fort Chaussee, with the ruins of Verdun forming the background. The phrase "Ils ne passeront pas" is inscribed across one face.

GALLERIES
TO LET
For Exhibition Purposes
Art Center, Inc.
65-67 EAST 56TH STREET
Telephone PLaza 9756-9757

Daniel Gallery
PAINTINGS
of Individuality
2 West 47th St. New York

F. Kleinberger Galleries
Inc.
725 Fifth Avenue
New York
9 Rue de l'Echelle
Paris
Ancient Paintings
Specialty Primitives
of all Schools
and
Old Dutch Masters

Old Masters
COLLECTORS and MUSEUMS are offered unique opportunities of
acquiring authentic examples of the highest quality by
DE HOOGH REYNOLDS BERNARDINO FUNGAI
HALS GAINSBOROUGH ROMNEY
HOPPNER GRANACCI REMBRANDT
RAEBURN and TINTORETTO
Primitives of the Flemish and Italian Schools
ARTHUR RUCK
Galleries, 4, BERKELEY STREET, LONDON, W. 1

SPECIAL EXHIBITION

Hobart Nichols E. Irving Couse
Geo. Elmer Browne Karl Anderson
Max Bohn Chas. S. Chapman
Spencer Nichols Chas. W. Hawthorne
Chauncey Ryder John Noble
Glenn Newell Richard Miller

GALLERIE INTIME

ANNE PINNEO
749 FIFTH AVENUE

New York
GALLERIE OPEN EVENINGS

HIGH PARIS PRICES FOR OLD ART WORKS

Both Oriental and French Pieces Bring Increasing Bids at Auctions, in Spite of the Present Financial Conditions

PARIS—The Worch sale was as badly managed as have been most of the auctions of sequestered German collections. Apparently those responsible for it totally ignored the fact that Americans are interested in Eastern art.

The prices obtained for XVII and XVIII century Kang-hi and Kien-long porcelains were better than those secured for archaic Chinese pottery. The most important piece among the Kang-hi porcelains was one on black ground, referred to last week which, estimated at 50,000 francs, fell at 43,600 to M. Hamburger against MM. Jacques Stern, Stettiner and Wannick. These black-ground vases are very rare. Other prices in Kang-hi specimens were 5,200, 9,000, 7,200 and 8,000 francs.

The furniture, bronzes, carpets, paintings and stones fetched better figures. The estimations were usually exceeded. Two small cups in green jade, black veined, brought 16,000 francs, and an ox in green and black jade, 12,100.

A big twelve-paneled Coromandel lacquer screen, landscapes on black ground, was acquired by M. Vignier for 63,000 francs. It had been valued at 60,000. On the other hand another Coromandel screen, valued at 40,000 francs, fell to M. Stettiner for 19,050. Other prices for Coromandel screens were 12,000, 14,500 and 11,500 francs. The cupboards in brown and black lacquer brought 25,000, 20,000, 18,000, 15,000 and 10,000 francs.

The sales of carpets included a Turkestan XVIII century on old rose ground, for which 5,000 francs had been asked, to M. Stettiner for 26,000. Another, on blue ground, valued at 10,000 francs, went to M. Stettiner for 17,050.

A XII century Chinese painting, signed Hiu Taoning, two figures, fell to M. Sevdjian's bid of 6,200 francs. A woman's portrait obtained 5,600. The grand total for the first sale was 1,837,985 francs.

The XVI century enameled gold Italian reliquary, made for Pope Pius V, sold at auction in Georges Petit's Galleries, December 7, by MM. Lair-Dubreuil and Léman, was bought by M. de Canson-Jamarin for 59,300 francs.

At the Gaston Le Bréton sale the prices obtained exceeded estimation by 150,000 francs. There was absolutely no sign of financial crisis. Many of the drawings brought bids ten times higher than obtained at preceding sales and in all cases the bidding was hot and close, many of the purchasers being private collectors and not dealers.

The most remarkable figure at the first sale was the 17,500 francs paid by Mr. Owen for a sheet of black and red crayon drawings, studies of two men, by Lancret, and which had realized only 905 francs at the Goncourt sale in 1897. Other prices in XVIII drawings were, in francs: Two gouaches by Moreau l'Ainé, 40,000; "The Rape of the Sabines," by Fragonard, 21,000; drawing by Moreau le Jeune, 13,000; "Amour et Badinage," by Pater, 13,000.

Among the paintings, the Georges Petit Galleries obtained Corot's "Danse des Nymphes," valued at 80,000 francs by M. Schoeller, for 84,000, bidding against M. Georges Bernheim. An over-door panel by Boucher, for which 10,000 francs had been asked, was pushed to 27,000 by a private collector, M. Paul de Choudens.

Among the *objets d'art* the most important bid was MM. Duveaux' for the French XIV century ivory "Madonna," which fell to them at 142,000 francs against M. Léman and a private collector. As much as 150,000 francs had been asked. This statuette had been sold for 850 francs at an auction held at Beauvais thirty years ago to a dealer at Rouen who, in his turn, sold it to M. Le Bréton for a figure between 10,000 and 12,000.

M. Demotte pushed a XV century head in wood, French work, valued at 8,000 francs, to 28,000, outbidding M. Hamburger. MM. Jacques Seligmann and Sons secured two XVI century statuettes in wood of a man and wom-

STAIR & ANDREW OLD ENGLISH FURNITURE

TAPESTRIES • DECORATIVE OBJECTS • SILVER, ETC.

LONDON
25 Soho Square

NEW YORK
19 East 56th Street

an, for 21,000 francs. A XIV century marble "Virgin and Child" fell at 30,800 francs to M. Cornillon.

The two busts by Caffieri, signed and dated, respectively, 1785 and 1775, of Molière and Corneille found, the former, an anonymous private purchaser at 126,000 francs, the latter a purchaser in M. Paulme for 75,000 francs. A terra-cotta sketch by Clodion, valued 10,000 francs, fell at 18,000 to M. Ducrey.

Japanese prints obtained some good prices at a sale by M. Baudoin and M. Portier at the Hotel Drouot. The highest bid, 10,100 francs, was obtained for a portrait of the actor Nakamura Senya by Kyomasu. —M. C.

Works by Guardi and Reynolds

Among Sotheby Auction Sale

LONDON—On November 28 and 29 Messrs. Sotheby, 34 and 35 New Bond Street, London W. 1, sold modern drawings and paintings by old masters. The sale realized £3,972.5.0, the following being the more important prices:

David Cox, scrap-book, containing twenty-nine sketches in water color, landscapes, seascapes, etc., £170; another containing twenty-three sketches, £134; Jan Anthonisz Van Ravesteijn, "Portrait of a Young Lady," £240; Francesco Guardi, six drawings, £494; Sir Joshua Reynolds, "Portrait of Mrs. Braddyl," £72; attributed to George Morland, chalk-pit with figures and a cart, £145.

On November 30 and December 1 Messrs. Sotheby sold jewelry, miniatures, snuff boxes, old English silver, etc. The following were some of the prices realized:

David Teniers, a portrait of the artist, an old oak panel, 8½ in. by 6½ in., £115; John Smart, a miniature of Samuel Tyssen, £200; John Smart, a miniature of Sarah, wife of the last named, £180; a pair of Charles II candlesticks, £140; a Queen Anne tea kettle, £440; a pair of "Adam" three-branch candelabra, £115; a George I dish stand, £113.16.7; a William and Mary basin and cover, £128.8.9; an Elizabethan mazer, 7 in. diam., 4½ in. high, in maplewood, with silver bands, London, 1586, £800. Total £5,951.17.0.

On December 3 Messrs. Sotheby sold valuable porcelain, old English furniture, etc., including the property of the Countess of Coventry and of Captain Luttrell Byrom, Kilnwick Hall, Cranswick, E. Yorks. The following were some of the prices realized:

Cylindrical jardiniere, in green jade, £150; four ribbon-back chairs, £220; a pair of mahogany bookcases, £195; set of twenty-one single Hepplewhite mahogany chairs, £100; early Georgian side table, £120. Total, £3,730.9.

Pictures and Jewels Bring High

Prices at Frankfurt Auction

FRANKFORT—At the auction at Bangel's, in Frankfurt, of the Prince of Bentheim and Steinfurth's collection, some objects brought extraordinary high prices. Lucas Cranach's "Christ" (signed 1527) was sold for 130,000 marks, the portrait of Marianne Clinchant by Pierre Mignard for 120,000. Two pictures by Houbraken, "The Condemnation of Christ" and "Christ Before Pilatus," sold at 77,000.

The figure of 110,000 marks was given for a canvas of the Frankfurt painter, A. Schreyer, "Russian Sledge." Among the arts and crafts objects a Brussels tapestry of the XVI Century brought 125,000 marks, a Flemish tapestry of the XVII Century 90,000. A necklace of fifty-one pearls, with eight brilliants, brought 410,000 marks, a necklace with two great pearls 88,000, a ring with a white and black pearl, 90,000.

BROOKLYN ARTISTS IN MILD QUANDARY

Society Is Informed That Pratt Institute Must Supervise Selection if the Next Exhibit Is Held There

The fifth annual meeting of the Brooklyn Society of Artists on December 13 resulted in the electing of the following officers: Hamilton Easter Field, president; Leon Dabo, first vice-president; Edmond Weill, second vice-president; Robert Laurent, corresponding secretary; William J. Boylan, recording secretary; William E. Spader, treasurer.

The ten members of the new board of governors are P. Irving Ballou, Alexander P. Couard, Maurice G. Debonnet, William H. Donahue, Benjamin Eggleston, Harry Hering, A. M. Hopfmler, William A. Patty, Clara Stroud and Isabel Whitney. On the new hanging committee are William J. Boylan, Maurice G. Debonnet, Robert Laurent and William E. Spader.

Frederick J. Boston, one of the founders of the society and its first president, was unanimously elected an honorary member.

The meeting gave an opportunity for the discussion of a letter received from Prof. Walter Scott Perry, director of Pratt Institute, who wrote asking that pictures for the society's third annual exhibition at Pratt next year be submitted to him for approval. In commenting on the letter, Professor Perry explained that he did not wish to censor the pictures, but that since the institution bore the expenses incident to the exhibition he felt it should have something to say about the pictures that were to hang on its walls.

It is felt by the institute that it has always stood for certain ideals and that any picture shown there to the public and to its students—some 1,300 in number—should measure up to that standard.

The Brooklyn Society of Artists on the other hand is bound by its constitution to hang the pictures of each and every member and, consequently, to comply with Professor Perry's request would necessitate the changing of the constitution. It is contended that a display of works selected by the institute would be a Pratt Institute exhibition rather than a Brooklyn Society of Artists exhibition.

It is possible that there will be no exhibition of the Brooklyn Society of Artists at Pratt Institute next year.

Big Prices for Goethe Autographs

BERLIN—A series of Goethe autographs reached high figures at an auction at Henrich's. A pen-and-ink drawing of Goethe, painted over in water colors by J. H. Tischbein, valued at 36,000 marks, was sold for 63,000. The MS. of "Truth and Fiction" brought 255,000 marks. A page of young Goethe's copy book of 1758 went for 9,100 marks, and a fine copy of a poem in Goethe's handwriting for 10,300. A bill of Friedrich von Schiller with Goethe's initials in approbation brought 9,500 marks.

MESSRS.

VICARS BROTHERS

12 Old Bond Street, London, W. 1.

have the honour to announce that a mezzotint engraving in colour by Sydney E. Wilson of Gainsborough's masterpiece

"The Blue Boy"

is now in progress and will be issued next spring.

The edition will be strictly limited to 425 proof impressions all signed by the engraver and stamped by the F. A. T. G. Price £8.8.0 each

Size: 15 ins. by 10 ins.

To ensure delivery orders should be booked immediately at

MESSRS.

Ackermann's Galleries

10 East 46th Street
New York City U. S. A.

C. W. KRAUSHAAR

ART GALLERIES

680 Fifth Avenue New York

PAINTINGS by

Whistler	Zuloaga
Fantin-Latour	Forain
Legros	Beal
Courbet	Tack
Monticelli	Sloan
Le Sidaner	du Bois
Carriere	Myers
Lavery	Luks

BRONZES by

Barye, Bourdelle and Mahonri Young

RARE ETCHINGS by

Whistler, Legros, Bauer, Zorn, Muirhead Bone, Brangwyn and Sir Seymour Haden

CH. VERSCHAEREN

60 West 36th Street, New York

RESTORER OF OLD AND MODERN PAINTINGS

Experience in European Museums
Fifty Years in United States

D. B. BUTLER & CO

ENGRAVINGS • ETCHINGS
ARTISTIC • FRAMING • REGILDING
PAINTINGS • REFINED • RESTORED
601 MADISON AVE (57th St) NEW YORK

FRANK K. M. REHN

Specialist in
AMERICAN PAINTINGS

6 West 50th Street NEW YORK

JOSEPH BRUMMER

Works of Art

43 East Fifty-seventh St., New York
PARIS: 3 Boulevard Raspail

THURBER ART GALLERIES

American and Foreign Paintings

75 EAST WASHINGTON STREET
CHICAGO, ILL.

Phone, Wabash 6115

GERDA AHLM

RESTORER OF PAINTINGS

From the Royal Old Pinakothek at Munich.

Does Every Kind of Restoring Work on Paintings
ALSO CLEANING OF COLLECTIONS
1706 Auditorium Tower, Chicago, Ills.

ANDERSON ART GALLERIES

426 South Michigan Ave., Chicago

FOREIGN AMERICAN
PAINTINGS

Young's Art Galleries

Paintings

by

American Artists

Art Notes and notices of current exhibitions mailed on request

66 East Jackson Boulevard
CHICAGO

JOHN LEVY GALLERIES

HIGH-CLASS
PAINTINGS

NEW YORK
559 Fifth Avenue

PARIS
28 Place Vendome

FRENCH & COMPANY

Works of Art

6 EAST 56th STREET, NEW YORK

ANTIQUE TAPESTRIES
EMBROIDERIES

VELVETS
FURNITURE

DUDENSING Galleries

EXHIBITION INTIME

**Bernard
Boutet de Monvel**

and his friends
During December

45 West Forty-Fourth Street
between Fifth and Sixth Avenues
NEW YORK

MARY'S FIANCEE IS ZEALOUS COLLECTOR

Viscount Lascelles Owns Unique Assemblage of China, Valued at Nearly \$1,000,000, and Is Lover of Primitives

LONDON—Viscount Lascelles, who has recently become affianced to Princess Mary, is a keen collector of works of art, the primitives appealing to him with particular force. A year or so back he made several important purchases proper to this period, notwithstanding the fact that his various homes are already rich in pictures.

His collection of china, valued roughly at

GRABACH PORTRAIT STIRS PHILADELPHIA

Color Scheme of "Girl in Black Coat," in Arts Club, Raises Row Like Van Dongen's "Anatole France" in Paris

PHILADELPHIA — Hot controversy has been stirred up by the inclusion of John R. Grabach's portrait, "The Girl in the Black Coat," in the Art Club's twenty-eighth annual exhibition of oils. Hung amidst more or less expected paintings by such steady artists as Redfield, Farley, Vezin and Folinsbee, the Gra-

Fine Photographs

of Antiques, Objects of Art and Paintings made by

CARL KLEIN Photographic Studio
5 West 16th Street Telephone Chelsea 3837 New York

E. C. BABCOCK

Successor to Snedecor & Co.
Established by John Snedecor in 1852

FINE QUALITY PAINTINGS

19 EAST 49th STREET NEW YORK

C. & E. CANESSA

Antique Works of Art

Paris: 93 Champs Elysees
Naples: Piazza di Martir
New York: 1 West 50th St.

Picture, Studio and Gallery Lighting

The Frink Engineering Department makes a special study of lighting pictures—individually or in groups. Its services are at your disposal

I. P. FRINK, Inc.

24th St. and 10th Ave., New York
Branches in Principal Cities

FOR SALE—PAINTINGS by Thomas Cole, E. D. Marchant, S. F. B. Morse and John Johnston. Particulars on request. Otho Wiecker, 12 Milford St., Boston, Mass.

EXHIBITION GALLERY FOR RENT

By Week or Month

BROWN-ROBERTSON GALLERY
415 MADISON AVE. (48th St.) N. Y.

London
Osaka
Peking



Kyoto
Boston
Shanghai

YAMANAKA & CO.

680 Fifth Avenue, New York

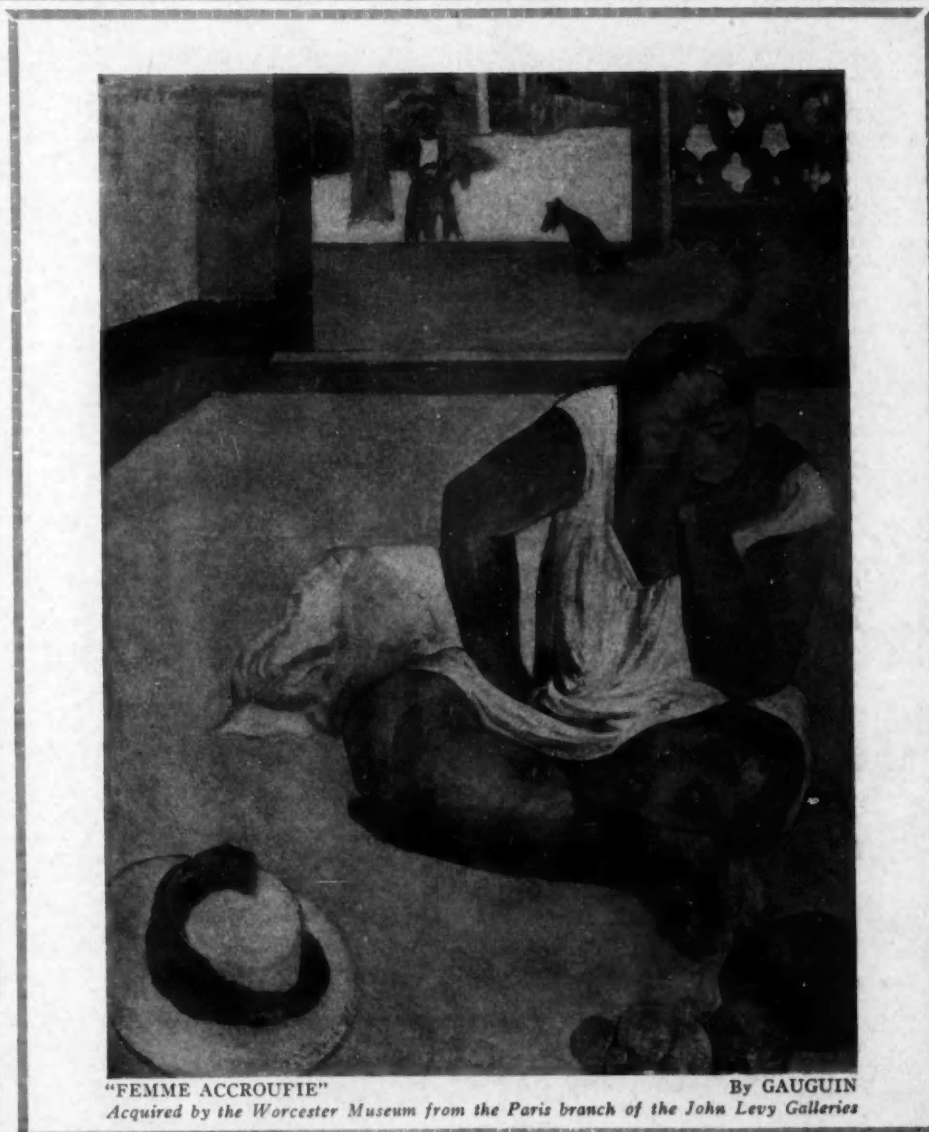
WORKS OF ART FROM JAPAN AND CHINA

PHILADELPHIA SCHOOL of DESIGN for WOMEN

Established 1844

DESIGN, FASHION and BOOK ILLUSTRATION; PAINTING, SCULPTURE, ETC. PRACTICAL TRAINING IN ALL BRANCHES
Special Evening and Saturday Classes
WRITE FOR CATALOGUE

Broad & Master Sts., PHILADELPHIA



"FEMME ACCROUFIE" By GAUGUIN
Acquired by the Worcester Museum from the Paris branch of the John Levy Galleries

£200,000, is practically unique in this country. Harewood House, his residence near Leeds, was furnished in the XVIII Century by Chipendale and Robert Adam and its ceilings are the work of Zucchi, Rebecchi and other painters. In fact, the Harewood family to which he belongs have been connoisseurs and patrons of art for many a generation, so that his admission to the ranks of the royal line is a matter for congratulation to the art world in general.

Swiss See Degas' Sculpture

ZURICH—Degas' sculpture, recently exhibited at Hébrard's in Paris, has been very much admired at an exhibition in the Galeries Bernheim Jeune here.

Paintings by Members of Japanese Cabinet in a Tokio Auction

TOKIO—The late Premier Hara and other members of the Cabinet were represented in an auction at the Tokio Fine Arts Club. Three pictures by Mr. Hara sold for the equivalent of \$600, and another group of four brought \$800.

bach canvas has run violently against popular and critical opinion.

Aside from its extraordinary color scheme, which emphasizes the dull chrome tints of the young woman's face, the picture has offended the conservative taste by its repudiation of sentimental values and its grotesquely free composition. The tempest resembles the one raised in Paris by Van Dongen's portrait of Anatole France.

One critic wrote: "The young lady is nothing but an imp of a child and has an extremely yellow face, a sickly cast of countenance so pallid that she would seem suffering from chronic liver complaint, did not her lively expression give the lie to such supposition." Another declared that the picture "signified neither sex distinction in face and modeling nor any emotion save a conscious spiritual jaundice." Still another opined that "the head is painted, but not constructed; the flesh is a dead pallor rendered even more so by contrasting dashes of red and dark purple in mouth and eyes—slap-dash—flat." —B. D.

REFLECTORS

for
PICTURES and GALLERIES
OUR SPECIALTY
MCLEOD, WARD & CO.
430 Eleventh Ave., NEW YORK

The Turner & Stanton Company

NORWICH, CONN., U.S.A.

HARDWARE and SUPPLIES
for Picture Hangers and Fitters

Old Glass China Silver Prints

Duveen Brothers

PORCELAINS
TAPESTRIES
OBJETS D'ART

Paris — New York

AMERICAN ART NEWS

Editor - - - PEYTON BOSWELL
 Manager - - - S. W. FRANKEL
 Advertising Manager - C. A. BENSON
 Peyton Boswell, President; S. W. Frankel, Treasurer;
 C. A. Benson, Secretary.
 Phone: Murray Hill-9403-9404.

PUBLISHED BY
 THE AMERICAN ART NEWS CO., Inc.
 786 Sixth Avenue, New York

Entered as second-class matter, February 5, 1909,
 at New York Post Office, under the Act,
 March 3, 1879.

Published weekly from Oct. 15 to June 30, inclusive.
 Monthly during July, August and September.

SUBSCRIPTION RATES
 YEAR IN ADVANCE \$4.00
 Canada 4.35
 Foreign Countries 4.75
 Single Copies15

WHERE AMERICAN ART NEWS MAY BE OBTAINED IN NEW YORK

Brentano's - - - - - Fifth Ave. and 27th St.
 E. H. & A. C. Friederichs Co. - 9 Central Park West

WASHINGTON
 Brentano's - - - - - F and 12th Streets

BOSTON
 Vendome News Co. - - - - - 261 Dartmouth St.

CHICAGO
 A. C. McClurg - - - - - 218 Washington St.

PHILADELPHIA
 Wanamaker's - - - - - (Book Counter)

CINCINNATI
 Albert H. Friedel - - - - - Burnet Building

LONDON
 American Art News Office - 17 Old Burlington St.

Bottom, News Agent - 32 Duke St., St. James, S.W.

PARIS
 Galerie Simonson - - - - - 19 Rue Caumartin

American Art News Office - 26 Rue Jacob

Brentano's - - - - - 37 Avenue de l'Opera

Vol. XX. DECEMBER 24, 1921 No. 11

THE WEST MEMORIAL

More than merely significant of a revival of interest in the work of Benjamin West is the memorial exhibition of his paintings now being held in Philadelphia. It is a tribute well deserved and too long delayed to one of the giants of early American painting, and it shows that West's contemporaries were right in their estimate of him, but it is only symptomatic of a country-wide awakening to the greatness of American art and American artists.

West at the age of eight years received his first lessons in the management of color from a party of Cherokee Indians, who were attracted by his drawings of birds, fruits and flowers. Aided by the aborigines, who used their knowledge of crude water colors to paint their faces, the boy executed his first work in that medium, and it contained qualities which he himself declared he was never able to surpass. At the age of sixteen he was painting portraits in and about Philadelphia, and his first historical composition, "The Death of Socrates," dates from that period.

The pride which the American art world is taking in the West memorial springs from the growing appreciation with which America is recognizing its own antiquity. West is one of our "old masters," along with Copley, Stuart and Sully, and we have so far thrown off the European spell as to be able to evaluate them artistically as they have never been before. We have come to understand that Stuart was a portraitist worthy to rank with any of the great English school, that Sully was a consummate colorist, and that West had a moral and spiritual quality in perfect consonance with his time.

This cultural pride of America has manifested itself in the last few years in other ways. One of them is the increased appreciation of Colonial furniture and Colonial glass and silver. Our collectors have grown to prize these things for what they are really worth artistically, and to regard them, with the work of our early painters, as expressing something intrinsically beautiful and invested with the spirit of the America of "antiquity."

Our disposition to cherish our Colonial art means much for our future artistic integrity and homogeneity.

Paintings of Thomas Eakins

Will Now Be Sold by His Widow

PHILADELPHIA—Mrs. Thomas Eakins, widow of the famous artist, has finally decided to dispose of her private collection of her husband's works, heretofore guarded from public purchase, and containing some of the finest individual efforts of the painter, who died in 1916. The collection has been kept practically intact since the memorial exhibits at the Metropolitan Museum and the Pennsylvania Academy.

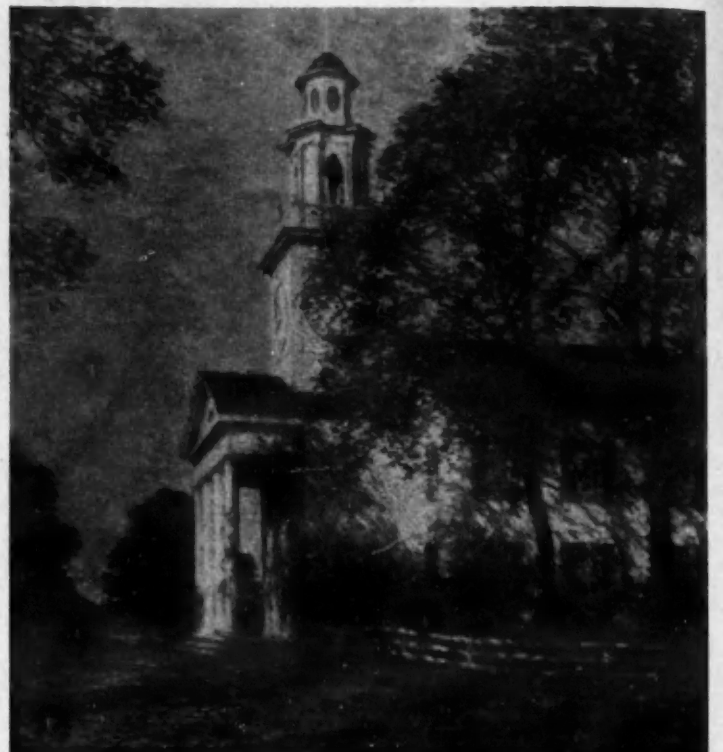
Mrs. Eakins' decision to sell the collection was dictated by her desire to permit art museums and private collectors to acquire representative works by her husband, during her lifetime. She was in New York during the last week, apparently to make known the release of the paintings. —B. D.

Corcoran Gallery's Eighth Biennial Exhibit Finest of Them All



"SOUTH ROOM—GREEN STREET"

By DANIEL GARBER



"BENEDICTION"

By WILLARD L. METCALF

WASHINGTON—The Eighth Biennial Exhibition of Contemporary American Oil Paintings at the Corcoran Gallery opened December 18 with a larger attendance, a finer show and a better hanging than ever before. These exhibits grow more and more important, and the generous prizes offered, the largest given anywhere in the country, provide an incentive to the artists to send their best pictures. The last biennial was attended by thousands of persons and thirty-nine pictures were sold, aggregating \$67,650. William A. Clark, former senator from Montana, has been the generous donor of prizes amounting to \$5,000, and last year perpetuated them by a gift to the Corcoran Gallery of \$100,000.

The jury invited to make the awards for the eighth exhibit was composed of Frank W. Benson, chairman; Charles H. Davis, Gifford Beal, Joseph T. Pearson, Jr., and Victor Higgins. Their decisions were almost unanimous and the prizes fell mainly to young men, whose reputations as yet wear the color of promise rather than achievement, though this cannot be said of Daniel Garber, who received the first prize, as he has been the recipient of many awards since 1903.

The first prize of \$2,000, accompanied by the Corcoran Gold Medal, was for his picture entitled "South Room—Green Street," a clever effect of sunlight sweeping through a room upon a figure seated by a window, shining over furniture and rug, and losing itself in the blond waves of hair of a young girl in a kimono, standing near. The second prize of \$1,500 and the Corcoran Silver Medal was awarded to Burtis Baker, a young Boston artist, for another figure picture, a charming girl before her dressing table, a pool of light behind her, the whole composition a study of tones of cream, white and rose; a shining copper tea kettle on a table, a green scarf and Japanese color prints on the wall making an odd and unusual composition.

John F. Folinsbee received the third prize of

\$1,000 accompanied by the Corcoran Bronze Medal for his picture, "Jersey Waterfront," an unattractive subject, cleverly treated—dull brick buildings and barges along the river, tall gas pipes in the distance, about which curls white steam.

The fourth prize of \$500 and Honorable Mention was awarded to W. Lester Stevens for "Quarry Wharves," painted broadly with virility and originality. In addition to the above awards, the Gallery will again provide a prize of \$200 to be known as the "Popular Prize," to be determined by vote of the visitors during the week beginning January 9.

Nearly three hundred pictures are shown in the nine rooms and corridors and many well-known names appear in the catalogue—William Paxton, Bruce Crane, Hobart Nichols, Willard L. Metcalf, Frank Benson, Carl Frieseke, John S. Sargent, Child Hassam, W. Elmer Schofield, Horatio Walker, Frederick Waugh, Edward W. Redfield, Gari Melchers, W. H. Holmes and many others—all represented by characteristic works.

George Bellows and Rockwell Kent, whose ways are more intrepid than some of the others, each shows an interesting canvas: Mr. Bellows a striking portrait of a man so virile, even in contemplation, as to place a strain upon his buttons and his tie, and Rockwell Kent a "New Hampshire Snow Scene" dominated by a craggy peak behind which the sky glows in prismatic colors, the slanting brown woodland, marshalled hosts of slender birches and a deer darting through the foreground providing a pattern of peculiar fascination.

Willard Metcalf's "Benediction" pictures a church bathed in moonlight, exquisite in pale color, with delicate feathery trees shading the little white Colonial structure. Mr. Metcalf says, "It is my protest against Bolshevism in Art." Arthur B. Davies shows "Under the Bough," his usual group of nudes playing about stiffly in the woods.

Carl Rungius reveals the brilliant and vivid

coloring of the West in his lovely "Wyoming," where the sun shines with such clear intensity, and Ernest L. Blumenschein has two Taos subjects. The work of these artists rests serenely upon the walls, undisturbed after the late events at the National Academy.

Arthur P. Spear's "Flame" is akin to his allegorical "Sunrise" at the National Academy—a woman's figure, wrapped in flame-colored tulle, leaning back and tossing the scarf that swirls and curls into a very real flame.

A huge canvas that dominates the large circular gallery is Morris Molarsky's Spanish dancer, who wears brilliant embroidered skirts and crooks her white arm on her hip and looks out with an expression of insolent sadness, the whole composition standing out strikingly against the dark background. Jerome Meyers has three pictures, including "Park Concert."

John F. Carlson's "The Templed Hills" is of harmonious and interesting orchestration. Little flute-like evergreens run arpeggios in the foreground, great crevices of snow play a counter point and in the distance the mauve and blue hills hang majestic and dominant. Albert Rosenthal shows an unusually charming portrait, "The Blue Hat."

One could continue indefinitely making "special mention" of pictures that make one pause on the rounds through the rooms.

One of the most important phases is the fine installation. Although there are so many pictures, there is no sense of crowding. There is only a single line on a level with the eyes and the space above is hung with green laurel strands, thus reducing the height of the walls. The background is of oyster-colored monk's-cloth which with the neutral woodwork gives every canvas an opportunity to stand out distinctly and unhampered.

The exhibit will remain open until January 22. The presence in Washington of the many foreign delegates to the Conference on Limitation of Armaments gives the artists a truly international audience.

—Helen Wright.

Keck to Make the Memorial Statue for Brazil's Centennial

Charles Keck has been commissioned to create the memorial statue which is to be presented on behalf of the American people to Brazil when that country celebrates the centennial of her independence next year, according to an announcement made by the United States committee for the Brazilian memorial.

The design consists of a heroic bronze figure, symbolic of friendship, holding in her right hand a sprig of laurel and supporting with the left hand the flags of Brazil and the United States bound together by laurel and palm.

At the base will be smaller figures of Washington and Lincoln, as well as those of Brazilian leaders. Bas reliefs, one depicting the signing of the American Declaration of Independence, another Dom Pedro I, at the Ypiranga River, declaring Brazil's independence of Portugal, and the third symbolic of friendship between Brazil and America, are also features of the design.

Corneille's House, Donated

By J. P. Morgan, Now a Museum

PARIS—If a museum to the memory of Corneille has at last been realized at Rouen, this is very largely due to Pierpont Morgan, whose donation in 1912 permitted the purchase of the house in which the poet and dramatist was born.

At that time the house was in need of repairs, which the war delayed. They have now been made and the house has been filled with the collection of Corneille memorials presented by one of Rouen's citizens, Edouard Pelay; books, original editions, manuscripts, portraits.

Obituary

MRS. HOWARD HINTON

Mrs. Howard Hinton, well-known under her maiden name of Lucy Brownson, died December 20 in her eighty-seventh year at the home of her daughter, Mrs. Clio Bracken, 140 East Twenty-second Street, New York. Before her marriage Mrs. Hinton had gained recognition as a sculptor. She studied under Lant Thompson. With Elizabeth Cady Stanton and Susan B. Anthony she took a prominent part in the woman's rights movement. She left two daughters, Mrs. Bracken and Mrs. Richard Le Gallienne.

ALBERT G. HETHERINGTON

Albert G. Hetherington, founder of the Fairmount Park Art Association, died at his home in Philadelphia, at the age of sixty-nine years. He was one of the trustees of works of art for the association, and was director of building, education and art for the Pennsylvania Panama-Pacific Commission. He was also chairman of the historical pageant during founders' week in Philadelphia in 1908.

LINCOLN N. KINNICUTT

Lincoln N. Kinnicutt is dead in Worcester, Mass., at the age of seventy-three. He was one of the incorporators of the Worcester Art Museum and had been its treasurer since the beginning. He was in the banking business and was a member of the Century Club, New York, and of the St. Botolph, Tavern and Somerset Clubs, Boston.

CHARLES JOSEPH HALLE

Charles Joseph Halle, collector of prints and engravings, and until his retirement, ten years ago, associated with Kennedy & Co., art

dealers, died December 20 at his residence, 116 Riverside Drive, New York. He was born in Cleveland, Ohio, in 1857. Since his retirement he had spent his winters in California and devoted most of his time to art.

Brooklyn Museum Purchases

24 Water Colors from Exhibit

The Brooklyn Museum has purchased twenty-four water colors by American artists from the exhibition which closed on Sunday, December 18th. These will be added to the collection already made, of which the groups of Winslow Homers and Sargents form the nucleus. Eleven other water colors were sold during the exhibition.

The lists of those purchased by the Museum follows: "Mango Trees" and "Ramapo Hills," by Gifford Beal; "February Thaw," by Charles Burchfield; "Old French Market, New Orleans," by George Hart; "Lake Asquam," by Charles Hopkinson; "Lone Woman" and "Mother and Child," by Rockwell Kent; "Cape Cod in Autumn," "Mexican Kitchen," "Sand Dunes, Cape Cod," "Mexican Hut" and "The Thaw," by Dodge Macknight; "Rubberneck Boats," "Oil Fire," "Woolworth Building" and "After Sunset," by Joseph Pennell; "A Little American" and "Cottage Window," by Mary Rogers; "Morning, Grand Cañon," "Afternoon, Albuquerque," "Landscape, New Mexico" and "The Sunlit Mesa," by Herbert B. Tschudy; "The Corner" and "Gypsy Dancer," by Claggett Wilson.

Italian Primitives in Belgium

BRUSSELS—The Van der Weyden exhibition at the Musée Ancien will be followed by one of Italian Primitives, to which different museums and collectors are contributing.

FEARON GALLERIES

25 West 54th Street
NEW YORK

PORTRAITS

PRIMITIVES : LANDSCAPES : DRAWINGS

Telephone
Circle
9243

WALTER P. FEARON

Successor to COTTIER & CO
Founded 1873

Studio Gossip

George L. Berg, who painted landscapes during the summer and autumn at his studio, Stony Creek, Conn., has been in New York for the last month, but will leave after the holidays for the Alleghenies, in southwest Maryland, where he will paint until early spring.

At his studio in Bronxville, Max Bohm has begun an important portrait commission. When it is completed he will go to Cleveland, Ohio, for an indefinite period.

Owing to the illness of his wife, Jonas Lie has given up his studio in the Sherwood and his home in Plainfield, N.J., and is now living at Saranac, N.Y.

Marie Apel, English sculptor who has made America her home for the last seven years, was so successful in a portrait commission of a Chinese statesman that she received several orders in Peking, China. She has been there for several months, and will probably remain another year before returning to New York.

An interesting display of the work of eight artists was held at Alice Judson's studio in the Sherwood, the exhibitors being Sidney Dickenson, Jane Peterson, Carolyn Mase, James Weiland, May Fairchild, C. M. Bell, Alice Judson and Charles Hafner, sculptor.

William A. Coffin has been made president and treasurer of the Fine Arts Society.

Charles Hafner has just completed a bronze portrait bust of "Dolores," famous Ziegfeld star, who has made a sensation in "Sally." The work is finely modeled and graceful in pose. At his Holbein studio he has also modeled this season portraits of J. J. Haverty of Atlanta, Baron Imra Szopri and Erwin Myreghazi, Hungarian pianist.

One of Dwight W. Tryon's most important canvases has recently been sold to a noted Philadelphia collector. At his studio, 1 West 64th St., the artist is busy with commissions that will keep him occupied for several years.

During his recent exhibition at the Philadelphia Art Club, Arnold Slade sold his large war picture, "Convalescents," to Elsie Janis. Because she had done much work in the hospitals of France during the war, the truth and sincerity of the composition attracted her. Mr. Slade is now painting portraits at Attleboro, Mass., and expects to come to New York early in January to execute portrait commissions.

At the close of his exhibition at the Fearon galleries, John Young-Hunter and Mrs. Hunter gave a reception and tea. The artist has obtained several portrait orders.

Mr. and Mrs. William E. Atwood, founders of the Gallery of the Moors, East Gloucester, Mass., have gone to Bermuda, where they will remain five weeks, after which they will sail for England and Scotland.

Victor L. S. Hafner, architect, sculptor and painter, won the Fellowship prize of the American Academy in Rome in a recent competition with a group of drawings for a university.

At his studio in the Holbein, N. O. Potter is modeling a portrait bust of Miss S. Galaudet. His figure, "A Dancer," was recently purchased by Mrs. Henry Lanier.

Bonnie McLeary, talented young sculptor from Texas, has recently moved into the Vanduyck. Margaret Manuel, etcher, has taken a studio in the same building.

Mrs. Ripley Hitchcock, president of the Art Center, spoke on the work of the Center to the members of the Pen and Brush Club Monday evening. Clara Fairfield Perry, chairman of the artists' section, introduced the speaker.

The John Herron Art Institute, Indianapolis, has just purchased for its permanent collection two works from the Society of Animal Painters and Sculptors' rotary exhibition—"American Buffalo," a bronze by A. Phimister Proctor, and "Old Hound in Sunlight," by Henry R. Poore. The collection will be shown in Rochester, beginning January 1.

Professor Eugene Neuhaus of the art department of the University of California will conduct a party on an educational tour of American art museums, leaving San Francisco and Los Angeles about the middle of May, and

stopping at Taos, New Mexico, on the way East.

Miss Lucy Taggart has resumed work in her New York studio after a season of painting at Bass Rocks, on the Massachusetts coast.

Paul Hadley, who has been traveling in Europe for three months, has returned to Indianapolis with a number of water colors, painted chiefly in Italy.

Otto Stark brought back to Indianapolis from Florida several fine landscapes, the result of his sketches there last winter. These and pictures painted in Michigan last summer are being shown at the Lieber Galleries, Indianapolis.

Theodore C. Steele and Mrs. Steele have equipped "The House of the Singing Woods," their Brown County, Ind., home, for comfort in cold weather, and they expect to spend the entire winter painting snow scenes and other winter landscapes.

At his studio in the Holbein, Charles Hafner is modeling a portrait bust of Richard Strauss, musical conductor.

Americans in France

Xander Warshawsky has been at Avignon; Charles Thorndike is at Venice; Walter Josephs, at Cassis; J. Barry Green, at Villefranche.

Mrs. William Harkness Arnold is back in Paris.

Mlle. Jenny Serruys, who was married in Paris to Mr. William Aspenwall Bradley, of New Canaan, Conn., on December 1, is a sister of Mme. Pierre Mille-Serruys, the distinguished sculptor whose exhibition was noticed here a short time ago.

Edwin Scott, American landscapist, has sold a picture to the Museum of Lyons.

Auction Record

Anderson Galleries—Old English, Irish and Scotch silver, old Sheffield Plate and other art objects from the collections of Lord Ashbrook, Lady Ardilaun, Earl of Mayo, Lord Fermoy, Lady Coote and others, sold December 15, 16 and 17. Total of \$60,284.50 for 617 items. A report of the most important items:

256—Pair of oil paintings, French, XVIII century; Mrs. H. L. Maynard.....	\$105.00
290—Set of three old Sheffield meat dishes with covers; Oscar Dane.....	205.00
293—Set of four old Sheffield wine coolers; W. G. Loew.....	220.00
295—Pair of old Sheffield three-light candelabra; Crichton Bros.....	205.00
296—Pair of Sheffield two-light candelabra; G. M. Moffet.....	170.00
374—Pair of George II silver candlesticks; J. Chien.....	140.00
379—Large oval old English silver meat dish; W. G. Loew.....	210.00
388—Old Irish silver bowl; A. Brennan.....	110.00
415—Pair of old English silver-gilt sweetmeat stands; J. P. Rankin.....	250.00
417—Old Dutch silver ship model; E. B. Springs.....	150.00
424—Old Irish silver three-piece tea set; D. F. O'Brien.....	365.00
451—Set of twelve old Georgian silver table knives; T. D. Merrill.....	185.00
452—Set of twelve old Georgian silver two-pronged forks; A. Brennan.....	215.00
497—George II silver coffee pot with repoussé decoration; J. Chien.....	170.00

PORTRAITS

IN OIL

by

MAUNSBACH

pupil of

ZORN

Prices:

\$250

Size, 25x30

\$500

Size, 40x50

\$1,000

Size, Full Length

for a limited number

SMALL GROUP ON EXHIBITION

AINSLIE GALLERIES

Dealers in

FINE AMERICAN PAINTINGS

615 Fifth Avenue

Near Fiftieth Street
Telephone Plaza 6886

NEW YORK

PITTSBURGH

On the walls of the balcony of the sculpture hall, Carnegie Institute, is an exhibition of original drawings in pencil, chalk, ink, water color, sepia and charcoal by more than sixty well-known artists.

Edward W. Redfield is showing a dozen canvases at the Gillespie Galleries. Two are Pittsburgh street and river scenes, three were painted at Boothbay Harbor, Maine, and seven depict Delaware River views.

Among a group of sculptures in the architectural exhibit at the Institute are statues of Dante and of Charles Martin Hall by Giuseppe Moretti. Hall was the inventor of the process for the manufacture of aluminum, which has made Pittsburgh the aluminum center of the world. The statue, of life size, shows him holding in one hand a fragment of bauxite, in the other a book on science; in the face the sculptor has caught the vision of vast fields opened to the future by his discovery.

Hartford, Conn.

The Arts and Crafts Club is holding its annual exhibition and sale of work by its members. Among the exhibits are wood carvings by Hugh Spencer and paintings by Miss Dwight G. Holbrook, Frances H. Storrs, Mabel B. English, W. B. Green, Lida Belden and Elizabeth Hubbard.

Cornelia C. Vetter sold in her recent exhibition five canvases.

Ten Hartford painters are to hold a group exhibition of their work in aid of The Vayana Galleries in January. —Carl Ringius.

FRANK T. SABIN

(Established in 1848)



"Trans Hals—Laughing Boy"

Finest examples of old English and French Colour Prints, Mezzotints, etc. of the 18th Century. Choice Paintings by Old Masters. Original drawings, illuminated manuscripts, miniatures, and specially fine and rare books.

172 New Bond St., London, W. 1.

Only Address

HENRY REINHARDT & SON

Old and Modern
PAINTINGS

New York

606 Fifth Avenue

Paris

12 Place Vendome

MILCH GALLERIES

AMERICAN PAINTINGS

ETCHINGS
FRAMING

108 West 57th St.
NEW YORK

N. E. MONTROSS

Works of Art
MONTROSS GALLERY

550 FIFTH AVE. NEW YORK

WARWICK HOUSE, Ltd.

45 East 57th Street
NEW YORK

Antique Furniture
Tapestries Paintings

Vernay

Old English Furniture—Old
English Pottery—Old Eng-
lish Glass—Old English Sil-
ver—Old English Pewter.
Original Examples.

New York, 10, 12, 14 E. 45th Street
London, W. 217 Piccadilly

ARLINGTON GALLERIES

274 Madison Ave., bet. 39th & 40th Sts., New York

IMPORTANT
AMERICAN and FOREIGN
PAINTINGS

THE Folsom Galleries

104 WEST 57TH STREET
NEW YORK

AMERICAN PAINTINGS

SCHWARTZ Galleries

14 East 46th Street PAINTINGS
Opp. Ritz-Carlton, New York ETCHINGS
Booklet on request ENGRAVINGS

MAX WILLIAMS

Prints : Paintings : Models
MARINE RELICS

of the
Old American Frigate
Clipper Ship and Whaler
538 Madison Avenue, New York

KENNEDY & CO.

formerly H. Wunderlich & Co.

ON EXHIBITION
Etchings and Dry Points

by
FRANK W. BENSON
including several new subjects

613 Fifth Ave., New York

PARIS

At last Paris has had an opportunity of seeing a picture by the English painter, Augustus John. A portrait, *mi-corps*, of a Canadian soldier, it is a good if somewhat inadequate instance of John's knowledge and workmanship. At the International Society's display at Bruner's galleries it was first in interest, second being Sir John Lavery's portrait of a lady. Other fine portraiture was by the Frenchman, A. Gumery, variously represented, while the most significant landscape work was by the American artist, Edwin Scott. The English artist, Beatrice How, who is having a show of her own at the Galerie Artes, was represented by some of her pictures from the last Salon de la Nationale.

Claret, the Catalan, is not the first sculptor to continue the Tanagra tradition. But, whereas his master, Maillol, who says he has been working fifteen years on the beautiful statue he is showing at the Salon d'Automne, has played at little figures of draped and undraped femininity after the form of the Grecian statuettes, Claret has almost specialized in them. He is a most exquisite interpreter of womanly grace and as such has no living rival other than Jane Poupelet and should not be twitted for recalling the Greeks, as it is impossible for anyone who makes fine statuary not to emulate them in one way or another. As M. Maurice Denis says in the catalogue to Claret's exhibition at Bernheim-Jeune's, the Greeks have done everything that can be done that is worth doing.

Among the novelties by Prince Troubetzkoy, at Troiti's, were Mary Pickford's pretty child-like face, and expressive full-length figurines of Mr. Berriwall. Many of the remaining exhibits were familiar, having been shown at the Salon and at Georges Petit's recently. They included portrait busts and statuettes of Baron Henri de Rothschild, Rodin, Gabrielle d'Anunzio and Tolstoi.

The Christmas supplement of *L'Illustration* reproduces Helleu's portraits of American beauties.

The American artist, Xander Warshawsky, whose exhibition was noticed in these columns some time ago, is holding a second, on this occasion in the clubrooms of the American Art Association, whose members celebrated Thanksgiving Day by painting a co-operative picture to be shown at the Indépendants—so it is rumored!

Eugène Dété, the friend and colleague of the late Auguste Lepère, is the dean of French wood engravers. He began his career sixty years ago, and was the interpreter of the great cartoonists, Gavarni and Daumier, in the days when mechanical reproduction was unknown. After its discovery the craft suffered an eclipse. But since then M. Dété has had the good fortune to witness its revival and his share in its success was celebrated by a display of his clever blocks after works by past and contemporary masters in the galleries of Povolozky & Co., rue Bonaparte, where Griegew, one of Russia's greatest artists, is about to hold an exhibition. —M. C.

Minneapolis

The exhibit of thirty landscapes by seven Canadian artists, shown in Detroit, Cleveland and elsewhere, has been placed on view at the Institute of Arts, to remain throughout December. Four of the canvases are by Tom Thomson, who was drowned while canoeing in 1917.

PAINTINGS by AMERICAN ARTISTS

WILLIAM MACBETH

(Incorporated)

450 Fifth Avenue

at 40th Street

New York City

LONDON

The William Strang memorial exhibition at the Fine Art Society, 148 New Bond Street, brings home to one the solid merit of this most accomplished artist. Not alone was he a splendid draughtsman, but he possessed a consistent view of art and of life which gives a magnificent unity to his work, whether it be an etching or an oil that is concerned. Strang was at once a realist and an idealist, a combination which gives an unusual force and virility to all he attempted. It was a happy idea to organize this show, for few of us have hitherto had a comprehensive enough knowledge of Strang's varied talent.

The third volume of Algernon Graves' useful record of "Art Sales" has just been published and a supplementary volume is promised to complete this stupendous work. This will make it as complete as it is humanly possible to make such an undertaking and the author may have the satisfaction of knowing that his labors have been vastly appreciated by the art-loving and art-studying community.

Though it is considered to be in good taste to indulge in a little scoffing whenever the decisions of those responsible for administering the funds of the Chantrey Bequest are published, yet one has to admit that of late considerable acumen has been displayed in the purchases. The latest acquisitions have been a portrait of William Strang by himself and one of Sir William McCormick by Sir William Orpen. The latter, I may here remark, is one of those unusual, almost unnatural artists, who themselves purchase their contemporaries' work. He has recently bought Maurice Baring's "Aerodrome at Bertangles," which shows this painter at his best. Mr. Baring has been recently holding an exhibition which gives the lie to the supposition that the public is not buying pictures freely just now. The proportion of the exhibits that bore the "sold" sign was remarkable.

Since Sir Michael Sadler announced that his gift of panel paintings to the Leeds Town Hall was "off" owing to the discordant effect which the various commissioned works would be calculated to produce in company with one another, the artists involved have, as might be expected, been up in arms. Albert Rutherston and Edward Wadsworth have been writing to the press to point out that no opportunity had been vouchsafed to them of attempting to bring their designs into unison and that had they been permitted to enter on the second stage of the scheme, they would doubtless have been able to bring all to a successful issue.

—L. G. S.

New Orleans

Alberta Kinsley recently showed more than thirty canvases at the St. Charles Hotel. All of them depicted scenes in the French quarter of New Orleans, and admirers of the artist's work found much to praise in her new manner of painting.

The Art Association is showing fifty wood-block etchings in color at the Delgado Museum during December. The etchings are the work of Provincetown artists, and they are a revelation to many.

An exhibition of etchings by young Western artists was recently held at Odiorne's Studio, 526 St. Peter Street.

A representative collection of color sketches by Gaston La Touche will be on exhibit in the Delgado Museum in January.

Mr. Artist: WHEN YOU Paint YOUR PICTURE—

PUT IT IN A LOWENBEIN FRAME

Mr. Dealer: WHEN YOU Sell A PICTURE—

SELL IT IN A LOWENBEIN FRAME

Mr. Collector: WHEN YOU Buy A PICTURE—

BUY IT IN A LOWENBEIN FRAME

LOWENBEIN FRAMES are of a standard quality, artistically designed and carved, beautifully gilded and toned, absolutely guaranteed to please and last and at moderate prices

MADE AND SOLD ONLY BY

ARTISTS' FRAMING COMPANY

57 East 59th Street, New York

For over 15 years the American artists' frame makers

J. CHARPENTIER

OLD PICTURES
WORKS OF ART

76 FAUBOURG SAINT HONORÉ, PARIS

LEON MARSEILLE

16 rue de Seine, Paris

MODERN PICTURES

by Jean Marchand, Dunoyer de Segonzac, Luc-Albert Moreau, J. Boussingault, Lotiron, etc.

M. & R. STORA

Italian Maiolica

Hispano-Moresque Pottery
Gothic & Renaissance Old Tapestries
PARIS, 32 BIS Boulevard Haussmann

J. FERAL

Ancient Paintings

7 RUE ST. GEORGES
PARIS

C. BRUNNER

High Class Pictures by the
OLD MASTERS

11 RUE ROYALE, PARIS VIII

LENNIE DAVIS

Pictures by Old Masters

7 Place Vendôme - - Paris

Galleries Simonson

19 RUE CAUMARTIN, PARIS
PAINTINGS

F. SIMONSON . . . EXPERT

CHARLES POTTIER

Packer and Shipping Agent
14, Rue Gaillon, Paris

FOR SALE

Fine Carved Stone

IVth CENTURY MANTELPIECE

Hunting scene, coat-of-arms,
inscription, paintings

Total height, 2m. 8; Width, 4m. 16.
Height of Mantel, 1m. 67.

Apply

Sermoise, Pension Laon (Aisne), France

Spanish Antique Shop

ANTIQUES and OBJECTS
of ART HISPANOS

768 Madison Ave., New York

WILDENSTEIN & CO.

HIGH CLASS

OLD PAINTINGS

TAPESTRIES

WORKS OF ART

Eighteenth Century
FURNITURE647 Fifth Avenue - New York
Paris: 57 Rue La Boetie**ST. LOUIS**

The Advertising Club held a reception at the Statler Hotel to open its first exhibit of advertising art. Not only the artists' work but, in addition, the original rough sketch, the engraver's proof and the reproduction were shown. The jury of awards consisted of G. Prather Knapp, chairman; E. H. Wuerpel, Flint Garrison, Robert Yost and P. M. Fahren-dorf. The first prize was given to Sophie and Amy Isaacs, second to the Carl Walters Studio and third to John R. Robinson. Honorable mentions were given George Leonard Schultz and J. J. Eppens-einer.

This week marks the close of the Seventh Annual thumb-box exhibition at the Art League headquarters in the Planters Hotel. Thirty paintings were sold. A smaller exhibition of sixty-five paintings from this collection will be sent to Cape Girardeau, Mo., for display during January.

The annual exhibition of the Two-by-Four Society in the Art Room of the Public Library includes the work of ten members—Arthur Mitchell, Jesse N. Watson, Holmes Smith, Carl Waldeck, E. H. Wuerpel, Gustav Goetsch, T. Kajiura, Dawson Watson, Charles Galt and O. E. Berninghaus.

"Cattle in the Highlands," by Rosa Bonheur, has been lent by the City Art Museum to the children's room of the Public Library for display during the latter part of December and through January. "Behind the Mills," by Fritz Thaulow, is lent to the art room of the Library by the Museum for the same period.

—Mary Powell.

Kansas City, Mo.

Painters, sculptors, architects, designers, musicians and poets of Missouri and Kansas have been invited to send works to an exhibition to be held at the Kansas City Art Institute from Jan. 12 to Feb. 12. A prize of \$250 for the best oil painting, and smaller prizes and medals for other works of art will be awarded.

A new exhibit was opened in the galleries of the Institute Dec. 7. Twenty-seven paintings by a group of artists of the Middle West, and twenty-eight paintings by the late J. Francis Murphy are shown. Paintings and drawings by Miss Kibbey, registrar of the art school, are included.

Cincinnati

The sketches by John E. Weis at the Woman's City Club are his impressions, for the most part, of the coast of Brittany. Especially good are his cold gray marines. Some of the most interesting are "The Torch of Fury," "In the Harbor, Concarneau," "Rocks and Sea, Brittany," which has been sold, and "Evening Light, Brittany." "Low Tide, Brittany," is very colorful. "The Hill of Birches, Normandy," is a poetic study in soft greens, while "The Red Tree, Brittany," glows with warm tones.

PLAZA ART and AUCTION ROOMS

EDWARD P. O'REILLY, Auctioneer

5 and 7 East 59th Street, New York

JUST OFF FIFTH AVENUE

Best location in New York for the sale of art works by auction

WE solicit the dispersal of collections or individual art works from owners and estates anywhere. New York is the ART CENTRE OF THE WORLD and our facilities are unsurpassed.

If you are in the market for art or artistic furnishings we invite you to call at our galleries or send your name for our catalogues.

We give special attention to APPRAISALS for owners and estates

**YOUR FRAMING NEEDS**

LET US HELP YOU PROVIDE FOR THEM

Artists Dealers Collectors Decorators
CARVED WOOD FRAMES FOR EVERY REQUIREMENT
PERIOD EXAMPLES COMPOSITION REPLICAS

EDWIN C. SLATER

SHOPS AND STUDIOS, 118 EAST 59th STREET, NEW YORK

PLAZA 5623

CHICAGO

Harry B. Lachman's exhibition of 104 paintings executed in France and Italy, supplemented in the second week with sketches and paintings done in Italy by Lucien Muratore, the tenor of the Chicago Grand Opera, is a success. Erwin S. Barrie, himself a painter, in charge of the picture section of Carson Pirie Scott & Company's store, has demonstrated the possibilities of the galleries.

Lachman has pictured broadly the architecture and the winding streets of ancient villages, and the wide-spread country of fields and groves and hills, such as are shown in "The Valley of Grande Andeley," purchased by the Luxembourg. His painting of Notre Dame and Paris, seen through the budding trees of spring (a canvas owned by Miss Mary Garden) is proof of his ability to paint with reservation.

His joy must have been great in recording old Paris streets, and ancient bridges of Roman times at Semur and Biot, and "Le pont de Sévres" and "Quai d'Orleans," and in Rome he "Walls of the Vatican," and the mystery of the "Villa d'Este" and "Villa Borghese," and in showing dark cypresses or poplars luring the fancy to the unknown. All these are fascinating pictures.

The Municipal Art League jury, which will award a bronze tablet for the most artistic dwelling house erected in Chicago in 1922, includes Everett L. Millard, president of the league; Robert B. Harshe, Albin Polasek, Arthur T. Aldis and Eames MacVeagh.

Five painters of the Bohemian Society of Artists—Rudolph Ingerle, now President of the Chicago Society of Artists; Antonin Sterba, Cestmir Svoboda, Josef Tomanek and Josef Froula—are united under the emblems of the Czechoslovakian Artists in an exhibition at the galleries of Newcomb, Macklin & Company. Albin Polasek and I. Rudolph, sculptors, are represented in a small but well selected exhibition. This is supplemented by a collection of Czechoslovakian embroideries and laces sent from Bohemia by the Red Cross.

In the annual exhibit of the Palette and Chisel Club, probably the strongest work was F. Gavenchy's "Beauty of the Commonplace," a picture of back yards done with skill and charm. "Moonlight," by F. M. Dixon, a marine; "The Cold River," by Karl Ouren, and sketches by Peter Neilsen, Otto Hake, H. Lewis, John Carlson, Glenn Sheffer, William Weir, Edward J. Holslag and Josef Tomanek were among the notable exhibits.

The prizes at the Norwegian club were awarded to the paintings of Mrs. Edna Vog-nild, Christian Abrahamsen, Fred Larsen and Olaf Brauner, and for sculpture to Sigvald Asbjornsen.

—Lena May McCauley.

Syracuse, N. Y.

Twenty oil paintings and four color etchings by Theresa Bernstein, thirty-one color etchings by William Meyerowitz, and others by Ellen Day Hale and Gabrielle de V. Clements comprise the December exhibit at the Museum of Fine Arts. The pictures will be on display for the entire month.

All of the paintings by Theresa Bernstein (who in private life is Mrs. Meyerowitz) are done in a broad way. "The County Fair," "At the Concert," "The Big Trees," and "Stormy Sea at Folley Cove" are titles which indicate her versatility.

The etchings of Mr. Meyerowitz include "Gloucester Sunset." It is a colorful view of a dream city. Mr. Clements is represented by nine etchings, including "The White House" and "The Roofs of Charleston," and Ellen Day Hale has two, "Dr. Edward Everett Hale" and "Girl With Cap."

PHILADELPHIA

The annual Christmas exhibition of the Art Alliance is large, most of the entrants being women members. The most interesting picture is William H. Krieghoff's "The Falcon," a study of an aviator, done in Rembrandtesque browns and remarkable for its directness and technical surety. The artist is a former newspaper man who has successfully invaded the field of portraiture.

Other exhibitors are Thornton Oakley, Richard Blossom Farley, Joseph Sacks, Paule Van Roekens, Catharine W. Morris, Mary Butler, Georgiana B. Harbeson, Florence Whiting and Ellen W. Ahrens. The Alliance will hold its yearly house-warming and reception on January 2, when the president will be assisted in receiving by representatives of the Arts and Crafts Guild, the Eurydice Chorus, the Fellowship of the Academy of the Fine Arts, the Pennsylvania Museum, the Water Color Club, the Print Club, the Treble Clef and the Savoy Opera Company. Silverware, jewelry, and other art objects are on view in the crafts section.

The Pennsylvania Museum has acquired a collection of XVII and XVIII century Delft wares through the bequest of Emeline R. Bedell. A series of stencils used prior to 1830 for furniture decoration is now on exhibition.

Margaret Montgomery has an exhibit of small pastels and water colors at the Hotel Windermere, with Alice Judson, who recently won the Pittsburgh water color prize.

Herbert Pullinger will be the Sketch Club's next president. He is to succeed Joseph Pennell, who has moved to Brooklyn, permanently it is said.

An exhibition of Whistler reproductions is hung in the rotunda of the Academy of the Fine Arts. Arranged by the Fellowship, it will be followed by similar displays shortly.

Charles Grafly has presented to the Sketch Club a death mask of the late Thomas P. Anschutz.

The T-Square Club held a Chester Springs Night recently. Work of summer students was exhibited.

The Rosenbach Galleries are showing a varied collection of paintings by native and foreign artists, including Alfred de Breanski, B. de Koog, E. W. Redfield and Jessie Wilcox Smith.

The Print Club's most ambitious effort in its history is the international show of etchers, until January 7. Of the forty men represented six are Philadelphians. The exhibitors include Fernande Chalandre, Frank W. Benson, Herbert Pullinger, James Finken, Joseph Pennell, Townsend Morgan and Thornton Oakley.

The Radnor Hunt Club has on view paintings and drawings by Charles Morris Young, A.N.A.

—Bushnell Dimond.

Richmond, Ind.

Howard Leigh, of New York, who has just closed a successful exhibit of etchings, dry-points and lithographs at the Chicago Art Institute, is in Richmond, his former home, for a few weeks. An exhibition of his recent work will be opened in the public art galleries here on New Year's Day, with a reception for Mr. Leigh by the Richmond Art Association. While in town Mr. Leigh is the guest of Earlham College, from which he was graduated in 1918.

The collection of colored prints of old Italian masters, owned by William Dudley Foulke, president of the Richmond Art Association, is now on display in the public art galleries and will remain in place during December. Mr. Foulke gave an address on the Florentine school of art before the Art Study Club and elsewhere in the city.

The EHRICH GALLERIES

Paintings by "Old Masters" and
Modern American Masters
707 FIFTH AVE. at 55th St. NEW YORK

ON EXHIBITION DURING DECEMBER
JEWELRY and DECORATIVE METAL by

MARIE ZIMMERMANN

PORTRAITS in THREE CRAYONS by

FREDERICK THEO. WEBER

Antiques, Italian Linens, Pottery, Glass
and many unusual and inexpensive
Christmas Gifts collected by
Mrs. Ehrich

CLEVELAND

The Kakoon Arts Klub, a band of the younger untrammelled artists who are doing serious work, recently bought and remodeled one of Cleveland's pioneer houses, just aside from the downtown shopping district. The annual exhibition is now being held there. In the big upper studio, made by throwing several rooms into one, the Klubites study from life, and many portrait studies and sketches in the nude, done at these sessions, are shown in the exhibition below stairs.

Oscar Liebner, president of the club, shows a portrait of a beautiful "Miss Dorothy," brilliant in color and execution. Many paintings of industrial Cleveland are shown, the river, the flats, long lines of freight cars and storage warehouses, tugs and other craft being represented more or less impressionistically. Henry G. Keller shows a color fantasy in which pine branches sweep down over a quiet bit of beach. Joseph Jicha and Edwin Sommer have pictures of water scenes. William Sommer, father of the latter, is the most cubistic in his work, as usual.

M. de Santis, M. Grossman, Walisek and many others are represented in the display, to which new canvases are to be added from time to time. The group is one of which William Lorach, former Cleveland, was an early member. Its annual holiday bal masque attracts thousands.

Recent accessions to the new costume department of the School of Art and plans for building additional rest rooms and a new kitchen and dining room are announced. The exhibition of paintings by Gordon Barrick, an alumnus of the school, has attracted much favorable comment and was given a morning criticism by the director, Henry Turner Bailey.

A gallery at the Museum of Art is filled with prints by Charles Elbert Burr, Charles W. Dahlgreen, Bror Julius O. Nordfeldt and Ralph M. Pearson. They depict scenes in Arizona, California, New Mexico and elsewhere in the far West.

—Jessie C. Glasier.

Columbus, O.

Paintings, small bronzes and miniatures by members of the National Association of Women Painters and Sculptors are being shown at the Gallery of Fine Arts through December. The exhibition is one of the rotary shows being conducted by the American Federation of Arts.

SATINOVER GALLERIES

by Daniel Chodowiecki

Importers of Selected

Old Masters

27 West Fifty-sixth Street
NEW YORK

MODERN ART at The

BELMAISON GALLERIES

EXHIBITION OF RECENT PAINTINGS

by

FRENCH CUBISTS and IMPRESSIONISTS

including Picasso, Derain, Gris, Metzinger,
Braque, Matisse, Laurencin

Until January 1

JOHN WANAMAKER

NEW YORK

R.C. & N.M. VOSE

ESTABLISHED IN 1841

High Class PAINTINGS

Early English Barbizon
American Modern Dutch

BOSTON
398 BOYLSTON STREET

LEWIS AND SIMMONS

RARE
*Objects of Art
and
Old Masters*

612 Fifth Avenue
NEW YORK

LONDON—180 New Bond Street
PARIS—16 Rue de la Paix

Bourgeois Galleries

Old and
Modern Masters

668 Fifth Avenue New York

ZABALA & MAURIN

SPANISH
and FRENCH BOOKS

also Etchings, Drawings and Prints

135 West 49th Street
NEW YORK CITY
MADRID PARIS
Paseo del Rey, 8 Phone Bryant 4933 12, Rue de Solos

The RALSTON GALLERIES

*High Class Paintings of
the Early English & Barbizon
Schools*

Original Etchings, Colored Sport-
ing Prints & Old English
Mezzotints

4 East 46th Street, New York

ARNOLD SELIGMANN

Works
of Art

23 Place Vendome, Paris

Arnold Seligmann, Rey & Co.
Incorporated
7 West 36th St. New York

THE • GORHAM • FOUNDRIES

HAVE EXCEPTIONAL FACILITIES FOR
RENDERING INTO BRONZE HEROIC
LIFE SIZED AND SMALLER SCULPTURE
AT REMARKABLY FAVORABLE
PRICES CONSIDERING THE SERVICE
RENDERED

PROVIDENCE
RHODE ISLAND

386 FIFTH AVENUE
NEW YORK

CURRENT EXHIBITS IN NEW YORK GALLERIES

(Continued from page 2)

decorative study of Cinderella. By H. A. Brabazon are several water color drawings, one of Rhodes, and another of Golconda, executed with much spirit. Arthur Rackham's richly fanciful illustrations for fairy tales are a fitting companion to the equally decorative and even more colorful work of Kay Nielson. By Legros is a spirited rendering of a storm, in which bent figures hurrying along a road lined by swaying trees proclaim the strength of the wind.

Ambrose McEvoy's color drawings of women are graceful and animated, and Augustus John's pencil sketches show a delicate draughtsmanship. By Aubrey Beardsley is a small sketch of Mendelssohn. Rodin is represented by a single example—"The Muse and the Poet." The work of Matisse, Degas and Mary Cassatt is seen along with that of Forain, Jean Veber and Carriere. D. Y. Cameron's "Red Castle" is strong in its contrast of light and dark. Sir William Orpen, Charles Conder and Muirhead Bone are also represented. Mahonri Young, the only American, contributes a vigorous portrait study and a delicately drawn head of a young girl.

Works by Modern Frenchmen

A group of selected paintings by French Impressionists and Post-Impressionists at the Dudensing Galleries, through January, includes among others some admirable examples of the work of Pissarro, Sisley and Degas. From Pissarro's best period comes a painting of a tree in the sunshine. A Sisley landscape displays all the animation of a vigorous sketch and has compelling originality in its broad sweep of pale blue sky, which yet has a remarkably intense quality. Degas' painting of two women trimming a hat is in red and gold and is particularly interesting for its composition.

Le Sidaner's evening scene of houses along a canal is rich in softly grayed tones which lead the eye naturally to the background and a group of trees, pale blue-green in the moonlight. Marcel Berrenneau's nude is painted in pale flesh tones which nevertheless express a quality of living warmth.

By Victor Charreton is a winter scene of a corner of an old French village showing a succession of roofs under heavy snow. The violet tones of the distant hills provide a rich note of color. A greater freedom of method gives an autumn scene by the same artist a splendid vitality and evinces his full power as a colorist. Under all his thickly-applied pigment is an underlying structure of careful drawing.

Mr. Edholm's Oils and Pastels

Oils and pastels by Charlton Lawrence Edholm are shown at the Civic Club, 12 West Fourteenth St., until December 29. The landscapes are the most interesting feature of the exhibition, although among a number of pictures of babies one of a little golden-haired girl standing against a brown curtain has a naive charm, and an interior showing a woman seated at a piano is marked by delicacy of feeling.

Among the landscapes, "Thanksgiving Day, Westfield," portrays a gently rolling country with trees softened in the haze of a November day and the russet tones of the stubble fields dimmed in the suggestion of mist. The pastels are satisfactory in their handling of autumn foliage and the interlacing branches of bare trees, a feeling for decoration being especially marked.

Old Cottons and Linens

An exhibition of hand-blocked cottons and linens, some of them dating from the XVII century, are shown at the Art Center, until January 1. Some of the oldest of these were brought to Europe by the East India Company. They were collected last summer in foreign countries and have never before been exhibited. Some XVIII century French cotton prints are shown which were designed by such artists as Pillement, Prud'hon and David. A notable collection of textiles designed and executed within the last year by Americans is also included.

New York Exhibition Calendar

Ackermann Galleries, 10 East 46th St.—Old time coaching prints through December.

Ainslie Galleries, 615 Fifth Ave.—Permanent display of Inness landscapes; paintings by Duveneck.

Arden Gallery, 599 Fifth Ave.—Christmas exhibition to Dec. 28.

Arlington Galleries, 274 Madison Ave.—Exhibition of American paintings.

Art Center, 65-67 East 56th St.—Paintings and sculpture by alumni of American Academy at Rome, to Dec. 28; paintings of the South Seas by Armstrong Sperry, to Dec. 25; hand-blocked cottons and linens, to Jan. 1.

Babcock Galleries, 19 East 49th St.—Paintings by Russell Cheney, to Dec. 31.

Belmaison Galleries, Wanamaker's—Paintings by French Cubists and Post-Impressionists, to Jan. 1.

Brooklyn Museum, Eastern Parkway—Sixth Annual Exhibition of the Brooklyn Society of Etchers; early American and XVIII century English furniture; paintings from A. A. Healy bequest; Tissot water colors.

Brown-Robertson Galleries, 415 Madison Ave.—Holiday exhibition of pictures for children, to Dec. 31.

Civic Club, 14 West 12th St.—Paintings by Charlton Lawrence Edholm, to Dec. 30.

Daniel Gallery, 2 West 47th St.—Group of modern pictures, through December.

Dudensing Galleries, 45 West 44th St.—Selected group of paintings by French Impressionists and Post-Impressionists, through January.

Durand-Ruel Galleries, 12 East 57th St.—Paintings by Mauffra, to Jan. 4.

Ehrlich Galleries, 707 Fifth Ave.—Portraits in three crayons by Frederick T. Weber and jewelry and decorative metal by Marie Zimmermann, to Dec. 29; selected old masters, through December.

Fearon Galleries, 25 West 54th St.—Water colors by Charles John Collings, to Jan. 5.

Feragil Galleries, 607 Fifth Ave.—Paintings by Emil Carlsen, John Twachtman and Theodore Robinson, to Jan. 1.

Folsom Galleries, 104 West 57th St.—Paintings by American artists.

Galerie Intime, 749 Fifth Ave.—Special exhibition of American paintings, to Jan. 5.

P. Jackson Higgs, 11 East 54th St.—Montaignac Collection of old masters and modern paintings.

Kennedy Galleries, 613 Fifth Ave.—"Old English Colour Prints," etchings of ships by George C. Wales, and water color drawings by Barry Pittar, through December.

Kingore Galleries, 668 Fifth Ave.—Flower paintings by Frank Galsworthy, to Dec. 31.

Knoedler Galleries, 556 Fifth Ave.—Exhibition of the Lotz-Brissonneau collection of Lepère etchings, to Jan. 1.

Kraushaar Galleries, 680 Fifth Ave.—Paintings and bronzes by modern masters of American and European art, to Dec. 31.

John Levy Galleries, 559 Fifth Ave.—Paintings by George H. Bogert and Louis Paul Dessar, to Dec. 31.

Little Gallery, 4 East 48th St.—Handwrought silver by master craftsmen.

Louvenheim Gallery, 57 East 59th St.—Permanent exhibition of small paintings by American artists.

Macbeth Galleries, 450 Fifth Ave.—Paintings of Glacier Park by Charles Warren Eaton and small pictures by George Alfred Williams, to Jan. 2.

Metropolitan Museum, Central Park at 82nd St.—Loan exhibition of Oriental rugs from the Ballard collection, to Dec. 31; exhibition of prints by Legros, Lepère and Zorn, to Dec. 31; exhibition of Japanese paintings of the late XIX century, Dec. 28-Feb. 15.

Mitch Galleries, 108 West 57th St.—Paintings, water colors and drawings by Abbott H. Thayer, to Dec. 31.

Montross Gallery, 550 Fifth Ave.—Paintings, drawings and lithographs by George Bellows, to Dec. 31.

National Arts Club, 15 Gramercy Park—Humorists' Exhibition, to Dec. 29.

N. Y. Public Library, Fifth Ave. and 42nd St.—Exhibition of Meryon etchings in the S. P. Avery Collection, also drawings and early states of etchings lent by various collectors, to Dec. 31.

Pen and Brush Club, 134 East 19th St.—Annual Small Sketch Exhibition, to Dec. 29.

Ralston Galleries, 4 East 46th St.—Exhibition of Barbizon paintings and XVIII century English portraits.

Rehn Galleries, 6 West 50th St.—Exhibition of selected American paintings.

Rosenbach Co., 273 Madison Ave.—Barbizon paintings and rare books.

Schwartz Galleries, 14 East 46th St.—Etchings by A. Brouet, through December.

Scott & Fowles Galleries, 667 Fifth Ave.—Drawings by celebrated European masters, to Jan. 1.

Society of American Fakers, 11 East 44th St.—Oil, water colors and drawings by members, to Jan. 1.

Sterner Gallery, 22 West 49th St.—Exhibition of nudes by contemporary Americans; lithographs and drawings by American and foreign artists, to Jan. 14.

Arthur Tooth & Sons, 709 Fifth Ave.—Eighteenth Century English portraits, to Dec. 31.

Weyhe Galleries, 708 Lexington Ave.—Water colors, colored lithographs and etchings by Arthur B. Davies, to Jan. 17.

Wildenstein Galleries, 647 Fifth Ave.—Drawings by French masters of the XVIII century, through December.

Howard Young Galleries, 620 Fifth Ave.—American and European paintings.

Pen and Brush Club Show

The Pen and Brush Club, 134 East 19th St., is holding its Annual Small Sketch Exhibition by members, to December 29. Oils and water colors are included, representing the work of eighteen artists, among whom are Clara Fairfield Perry, Rachel Hartley, Susan R. Knox, Felicie Waldo Howell and Clara S. Howard.

Scott & Fowles

ART
GALLERIES

667 Fifth Avenue
Between 52d and 53d Streets
NEW YORK

JACQUES SELIGMANN & FILS

57 Rue St. Dominique

(Ancien Palais Sagan)

PARIS

Jacques Seligmann & Co. INC.

705 Fifth Avenue
NEW YORK

Arthur Tooth & Sons, Ltd.

Established 1842

High Class Paintings

New York: 709 Fifth Avenue
London: 155 New Bond Street

Charles of London
2 West 56th Street
New York

DURAND-RUEL

New York - 12 East 57th Street

Paris - - - - 16 Rue Laffitte

STEPS FORWARD IN FORWARDING

Shipments of Paintings Antiques,
Works of Art, etc., promptly
despatched and cleared—with
the sort of courteous and efficient
service that means satisfaction
to importers and exporters

Milton Snedeker Corp'n CUSTOM HOUSE BROKERS

Foreign Freight and
Express Forwarders

2 and 4 STONE ST., NEW YORK

Phones: Bowling Green 9827, 9828, 9818

Reliable Correspondents
throughout the World